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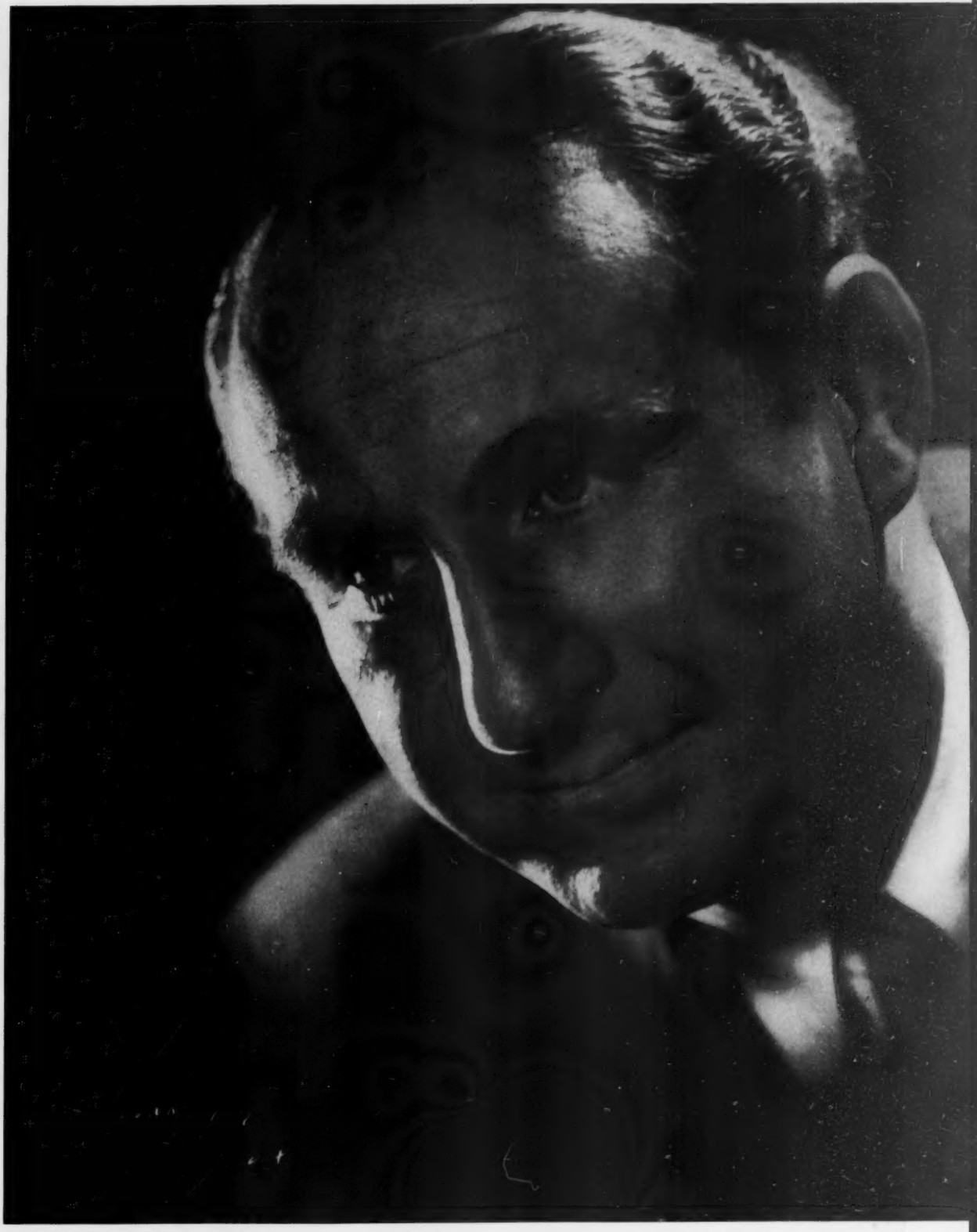

KURT BAUM. Leading Tenor, Metropolitan Opera

MUSICAL MEMENTOES AS WINTER WANES

LAYING GROUNDWORK . . . Members of the committee outline schedule for the Goethe Convocation and Music Festival in Aspen, Col., June 27 to July 17. L. to r., Walter P. Paepcke, vice-president, Goethe Bicentennial Foundation; Mrs. Walter P. Paepcke; Ralph Berkowitz, accompanist to Gregor Piatigorsky; Mrs. John V. Spachner, vice-president and chairman of the music committee; Mr. Piatigorsky, who will appear with orchestra in the Haydn Cello Concerto and again with Nathan Milstein in Brahms' Double Concerto. (Photo by Percy H. Prior, Jr.)

(At Right)

PRIZE-WINNING THREESOME . . . Artist-pupils of Robert Powell, member of the artist faculty of the Cincinnati Conservatory of Music who were recent recipients of voice awards. Center, Franklyn Ballard, first place in the Ohio Federation of Music Clubs Contest; left, Evalyn Torres, second place; right, Mary Garnett Poarch, winner in the Virginia Federation Contest. (Photo by Richard E. Hanson).

VELA MONTOYA and her partner, Jose Castro, dancing at the Media Torte open air theater in Bogota, Colombia, before an audience of 20,000.

EUROPE-BOUND . . . The Paganini String Quartet left New York for Brussels to begin a European tour. The group takes its name from the fact that all its instruments are said to have been made by Stradivarius and owned at one time by Paganini. L. to r., Henri Temianka, leader and first violin; Gustave Roseels, second violin; Robert Courte, viola; Adolphe Frezin, cello. They have been heard widely in this country and are RCA-Victor recording artists. (Photo by Sabena.)

(Below)

IN TYROLEAN COSTUME and behind hirsute façades are the sextet who made Mozart's "Musical Joke" a highlight of the Philadelphia Orchestra Pension Foundation's recent "Musical Meringue." In front are Paul Olefsky, first 'cellist, and Owen Lusak, fiddler. Standing are Samuel Lifschey, first violist; David Madison, assistant concertmaster; Ward Fearn and Mason Jones, French horns.

TELEVISION PRIZE WINNER

Sidney Harth won first prize in the Jacques Fray Music Room television program of Feb. 19. Judges were Gladys Swarthout, Ruth M. O'Neill, Lawrence Tibbett and Marks Levine. Mr. Harth is one of the young artists under management of the National Music League. (Photo by Abresch.)

MEETING OF THE ARTS . . . Virginia MacWatters, coloratura, with Wallace Bassford, portrait painter, at lunch at the Hotel Gotham. Miss MacWatters is one of Mr. Bassford's current subjects; he is soon to paint a portrait of the President. (Photo by B. A. Bakalar.)

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK MARCH 15, 1949 No. 3187

IN THIS ISSUE

UNESCO Plans International Music Committee . . . 3
Facing the Music: "Opera in English" Problems
By Harold C. Schonberg . . . 4
Vivaldi's Music Reveals New Treasures to Moderns
By Annette and Louis Kaufman . . . 5
British Music Season of 1949 Shows Novel Features
By Arthur Notcutt . . . 6
Paris Hears New Marionette Opera
By Suzanne Demarquez . . . 6, 7
Rebirth of Israeli State Marked Musically
By Peter Gradenwitz . . . 7
Radio, Television:
NYFMC Audition Winners Named
By William A. Taylor . . . 8
The Dance: Novelties by Ballet Russe and Bolender
By Rosalyn Krokover . . . 9
Silhouettes: Two Ex-GI's Return to Vocal Work
By Mary Craig . . . 10
The Choir Corner: Oratorio "Boom" Seen
By Leon Carson . . . 11
Los Angeles: Modern Works Dominate Concerts
By C. Sharpless Hickman . . . 12
Boston: Carvalho Returns for Second Series
By Jules Wolffers . . . 13
Chicago: Ravinia Engages Notables; Concerts
By Dosha Dowdy . . . 14, 15
Metropolitan Opera: Falstaff Revived . . . 15
N. Y. Concerts: Beethoven Cycle Opens . . . 16, 17, 18, 19
Douglas Moore's Opera White Wings Premiered . . . 20
Pickup Chatter . . . 22 New Publications . . . 23
Events in Schools and Studios . . . 25, 26

PLANNING INTERNATIONAL COUNCIL FOR MUSIC IN PARIS . . . L. to R., the men include Jean Thomas, Assistant Director-General, UNESCO; Jaime Torres-Bodet, Director-General, UNESCO; Dr. Lin Yutang, noted author, Head of Arts and Letters Div., UNESCO; L. H. Correa de Azevedo, Music Specialist, Arts and Letters Div., UNESCO; Harrison Kerr, Secretary, American Composers' Alliance; Dr. Charles Seeger, Chief, Division of Music and Visual Arts at the Organization of American States (Pan-American Union); and Dr. Carleton Sprague Smith, President, Executive Committee, Intl. Music Fund.

Furthering International Music

Fifteen European and American composers, conductors and musicologists, according to recent dispatches from Paris, met at UNESCO House in that city for a four days' conference. There they approved a project to found an International Council for Music, on the same lines as the bodies set up in the last six months, under the auspices of UNESCO, for the Theatre and for Philosophy and Humanistic Studies.

At the opening session of the conference, Dr. Lin Yutang, Chinese writer, who heads the Arts and Letters Division of UNESCO, explained the objects of the organization in making preparations, from 1947 onwards, for setting up an International Council for Music. The main purposes will be (1) to coordinate the work of musical associations; (2) to promote the establishment of national committees representing musical institutions in each country; (3) to create committees in each country to organize regional or international festivals; (4) to facilitate the exchange of works and artists; (5) to assist the diffusion of musical works. UNESCO will ask the Council to aid in bringing about adoption of a universal standard of pitch, and in founding a "UNESCO" Prize, to be awarded to the best musical works published each year.

The 15 musicians who met for the conference have also been considering a plan for the distribution of the grants-in-aid offered by the International Music Fund, which was created last July in the USA by the American section of the International Society for Contemporary Music. The grants-in-aid, whose distribution has been entrusted to UNESCO, are for the benefit of composers and societies of composers in Europe.

• • •

First Steps in Organization

As a first step in the formation of the International Council for Music, a Preparatory Commission has been set up, including seven members elected by the international musical organizations and by guest experts. The seven are: Roland Manuel (France), professor of the Paris Conservatoire, who is chairman; Dr. Charles Seeger (USA), Chief of the Division of Music and the Visual Arts at the Organization of American States (Pan-American Union); Arthur Honegger (Switzerland), noted composer; and representatives of the ISCM, the International Society for Music Research, the International Federation of Musical Youth, and the International Folk Music Council. Marcel Cuvelier, representing the Federation of Music Youth, has been appointed secretary of the Commission.

The latter group will be charged with convoking, at the latest in 1950 and preferably sooner, the first General Assembly of the International Council. As stated above, the Commission may act as European Advisory Committee to UNESCO to help it to distribute the money collected in the USA for European composers.

As with most affairs of the UN and its affiliated organs, the procedures of these groups seem to move with great deliberation—though this is perhaps the natural way to do with considerations of such world-wide moment.

• • •

Practical Projects Included

It is gratifying to note that some practical things are being considered—such as actual monetary aid to the hard-pressed musicians of Europe: straightening out the long-vexed matter of international pitch: choosing the best musical works published each year throughout the world; promoting festivals and interchange of works and artists, which are ideal ways of getting nations to know one another better. There is no mention of possible conferences for bringing about an international copyright law that would give the same protection to all. This and other of the projects outlined above were discussed in the pages of the Musical Courier (issue of June 1, 1947), which heartily commends such aims. It also wishes success to the new committee, with few of the impasses that often seem to block the course of such international undertakings.

Just as the recent issuance of a Universal Declaration of the Rights of Man by the UN may at least serve to clarify in the minds of the people of the world the commonly accepted goals to which we aspire, so declarations by an International Music Council may outline possible improvements in the realm of music, and bring about a common agreement as to what these forward steps should be. It is helpful to have such decisions made in the serene air of an international assembly, away from the discordant clamor of commerce and political and other preferences and self-interests. Whether all such recommendations are carried out is a problematic matter, but at least the goals will have been set.

Music, the most universal form of speech, despite endless varieties of idioms and varying conceptions of national tonal schools, is ideally fitted to serve the aims of the UN, and its affiliated organization, UNESCO, in promoting closer ties between different races and nations.

ON THE COVER

Following a busy season in which he has appeared as usual at the Metropolitan Opera, and this year as a guest at La Scala, Milan, Kurt Baum goes to Havana to sing the leading tenor roles of La Forza del Destino and Andrea Chenier. Reengagements will take him back to Italy for performances at La Scala, in Verona and other centers. His scheduled roles for the summer and early fall season include the chief tenor parts in Aida, Il Trovatore, La Gioconda, the two works previously mentioned, and for the first time the "leads" in William Tell, Les Huguenots and Turandot. Mr. Baum is scheduled to make an extensive concert tour interspersed with operatic engagements in France, Switzerland and England, which will keep him overseas until the opening of the 1949-50 opera and concert season in this country. (Photo by Yvonne Le Roux.)

Vol. CXXXIX, No. 6
Whole No. 3187

MUSICAL COURIER. Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

March 15, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

The subject of opera in English is ever with us, though anybody writing about it is only adding a few wisps of straw to a heap that will never be baked into an operatic brick. Fortunately the powers that guide our operatic destinies apparently are leaving well enough alone: one of the few signs of sanity in an insane world. A performance of *Peter Grimes* is touching all this off. A few weeks ago a friend went to that opera for the first time, snug in the belief that an opera in English, written by an Englishman, with a majority of Americans in the cast (Tibbett, Stoska, Sullivan, Thompson, Hines, others), would make for clear intelligibility all around. By the end of the first act, this friend reports, if anybody in the audience unaided by a libretto or previously unfamiliar with the plot could have told what was going on, that person belongs in a cryptographic room decoding top-secret messages.

If *Peter Grimes*, with all its Anglo-American virtues, is unintelligible on stage, why go to the trouble of translating Mozart, or Verdi, or Wagner, or the rest? The results—in any large opera house—are not going to be any more brilliant than those of *Peter Grimes*, and much actual evil can ensue. "So riff der Lenz in den Wald, dass laut es ihn durchhalt" may mean the same as "So cries the Spring through the woods and makes them loudly ring," but the *sound* is quite different; and Wagner was concerned as much with the sound of his words as the sound of his music. One determined the other, to a certain extent; and no matter how skilled the translator, there will be a different set of sound values to fit into the musical line. Some operas, of course, would defy translation completely. How can *Pelléas et Mélisande* be converted? The vowels and liquids of the French language—"Viens ici: ne reste pas au bord du clair de lune. . . . Viens ici dans l'ombre du tilleul"—have no equivalent melody in our tongue, even if the meaning can be directly approximated. Translate an opera into English, and you have different music, together with the fact that the translation probably wouldn't be understood anyway. Which seems like deliberately going a good distance out of the way to arrive at undesirable results. In *As You Like It*, Jacques brags that his travels have wrapped him in sadness and melancholy. Shakespeare makes Rosalind look at him: "I had rather have a fool to make me merry than experience to make me sad. And to travel for it too!"

OPERA in English (that is, an opera libretto written in another language and translated into English) may not appear to have much in common with $20,000 give-away shows and other manifestations of contemporary culture, but the roots probably descend to the same source as an indication of the something-for-nothing philosophy. It is a sign partly of laziness, partly of pampering, partly of actual bribery. Too many people today are making a living by showing the public how to evade their mental responsibilities. The "how-to" books present all kinds of simplified methods to do this, that and the other thing—but to do none of them well. Condensations flourish: read this extract and you won't have to read the entire novel. Short-cuts to music: buy this book (feel it, fondle it, examine it; money-back guarantee in ten days) and become a musical authority. When we hear about opera in English, many of us have the uneasy feeling that it is a bribe offered for going to the opera, just as the $20,000 jackpot is a bribe for listening to a radio program of no particular merit. Can it be that the public is not interested in opera? The American public, which in recent years has immeasurably built up its concert and symphonic tastes, has by and large shown a noble apathy toward opera. If our communities wanted opera badly enough, they would get it; and the number of permanent companies in this land is an interesting indication of their desires.

AS far as can be made out, the main reason offered by the propagandists of opera in English is the plea that by making the plot and dialogue intelligible (as if most opera plots and dialogue *are* intelligible, not to mention literate), more people will be attracted to opera. Sugar-coating again; appealing to peoples' laziness. In effect, the argument goes, we'll do the work for you; just come in and relax. But is that the way to build an intelligent audience of concert-goers? If, instead of wasting time and money on new translations, the operatic managements would see to it that librettos were furnished to their regular subscribers, that would do more good than all the short-cuts ever devised.

The public should be made to realize that opera, just like any other form of music, demands a certain amount of intellectual preparation and participation. Opera is not a blown-up girlie show or a musical extravaganza. Admittedly most people do not have the time or inclination to put into music the mental effort they expend on bridge or pyramid-making. The least—the very least—they can do before going to the opera, though, is to buy a libretto and read it carefully through. This is an expenditure of about fifty cents in cash and less than an hour in time. And that is enough to make the whole concept of opera in English unnecessary. If people are not willing to make that minute initial investment for something they will have for the rest of their lives, a two-fold conclusion can be drawn: (a) they have no business going to the opera in the first place, and (b) the public interest in opera is indeed weak.

UP to a certain point, operatic management in America has itself to thank for the shift in public emphasis. Through the years it has been engaged in glamorizing personalities instead of music, a procedure analogous in the long run to a soup manufacturer advertising the high product of his container instead of the product that goes into it. Far from needing glamorization, opera today needs to be de-glamorized, with the attention focussed where it should be—on the music. Opera in English, which indirectly partakes of this glamorizing process, is a mistaken notion that simplification will attract new customers and a new public.

At this point a sobering thought arises. The entire concept of opera in English presupposes that the libretto is worth presenting on the stage: otherwise why bother? Behold the death rattle of opera, murdered by its friends. It's bad enough to read *Rigoletto* or *Trovatore* between covers; to hear them in English on the stage, acted as they generally are, might be the final blow. Exit public, laughing. Here's a bit from *Der Freischütz:* how would *this* look on the stage? *Cuno:* "No time it is to tremble, If your bride you'd claim." *Max:* "To lose my beloved will drive me to madness. Oh! how can I escape disgrace?" *Chorus:* "Look, how gloomy is his face! Why is all his courage daunted? By what horror is he haunted?" (to Max): "Hope once more, despair no longer. Fortune soon will smile on you again. Faint heart never won fair lady; Bid farewell to grief and pain." *Max:* "No more hope can for me remain." Or consider the end of the first act, where Caspar enjoys a soliloquy: Caspar is looking in the direction that Max has taken. "Come! Come! In silence shall I wait; No word shall warn you of your fate. The fiend has captur'd you at last And Hell's grim clutches hold you fast. . . . Revenge! Revenge and triumph are mine! Oh, with what unholy joy My rival I now can destroy! My hated rival to Hell I consign." The curtain falls.

All that is missing from this soliloquy is a bit of stage business wherein the heroine is tied to a bundle of logs moving relentlessly toward a buzz-saw, while the evil one hastens off to foreclose the mortgage on the old homestead. This style of dramatics passed from the American scene with villains in top hats and pointed moustaches. I would not have gone into this *Freischütz* extract in such detail except that the translator happens to be Edward J. Dent, a man who is supposed to be the outstanding specialist in the field. Granting that he is, the problem is evidently insoluble, for Dent's jog-trot versification and desperate attempts to achieve a colloquial flavor ("Faint heart never won fair lady") would not be an asset to any dramatic presentation. At least if the work is sung in German such gaucheries are missing.

Thus, if opera houses want opera in English, let them commission our best composers and dramatists for such a product. Even if it turns out unintelligible when sung, at least the fault will not be that of those who assembled it. But for the standard repertoire, the main thing for a person going to an opera for the first time is to read the libretto—not a condensation or synopsis, but the libretto itself. The rest will follow naturally, even if the evening is concerned with a plot that features a mysterious figure who comes in like a lion, conveyed by a swan (which later turns into a prince), and departs like a lamb under the propulsion of a boat drawn by a dove.

Caricature by Spy

RICHARD WAGNER

"So riff der Lenz in den Wald"—but not in English.

Vivaldi's Music Reveals New Treasures to Moderns

AN UNPUBLISHED CARICATURE of Vivaldi, made by Pier Leone Ghezzi, during a rehearsal at the Teatro Capranica in Rome, 1723.

Long neglected master has been revalued by the twentieth century and many of his works restored — The Venice of Veronese and Tintoretto lives again in his scores, which use "program" devices.

By LOUIS and ANNETTE KAUFMAN

A CHARMING "Visitor's Guide to Venice" published in 1713 suggests a most worthy tourist experience, for it mentions "among the best who play the violin are Giambattista Vivaldi and his son-priest." Papa Vivaldi was Violinist at St. Mark's Cathedral in Venice; it is recorded that his salary was 25 ducats and that he taught his most famous son, Antonio, the art of the violin in performance.

Antonio was born in Venice about 1680, and was one of the most extraordinary figures in the general history of music as well as being the "Paganini" of his own time. There could be no higher tribute to Vivaldi's creative ability than the well-known fact that he was so greatly admired by Johann Sebastian Bach. Bach's arrangements of six of the concerti grossi, "L'Estro Armonico," Op. 3, of Vivaldi were thought for some time to be original works of the master of Cöthen. Later research has proved that the third, ninth and twelfth concerti in this series were arranged by Bach as clavier concerti, the eight and eleventh as organ concerti, and the tenth as a concerto for four claviers.

A Sudden Inspiration

Vivaldi's nickname of "Il Prete Rosso" (The Red Priest) referred to his flaming red beard and hair as well as his profession. His priestly duties brought him into difficulty with the Inquisition, as when he was celebrating the Mass one day at the altar, a musical idea suddenly entered his head that he was afraid of losing, and he left the altar and went in to the vestry to write it down. He then returned to finish the Mass. After due consideration the judges of the Inquisition decided that he was after all, "only a musician," a term practically synonymous with "madman"—so the sentence was mild. He was forbidden to say Mass in the future. This sudden call of the musical muse caused some embarrassment to Vivaldi, as one of the church authorities of Ferrara forbade his appearance in that city in 1737, on the grounds that "he was a priest who did not say Mass." Vivaldi boldly admitted the charge but justified it as being due to a physical illness with which he had been afflicted since youth.

During Vivaldi's lifetime there were four large musical conservatories in Venice. They were orphanages, supported by the wealthy Venetian citizens, where orphan girls received a musical training. One of these was the Ospedale dell Pietà (Hospital of the Pietà) where Vivaldi was appointed violin professor in 1709 and *maestro dei concerti* in 1716. The orchestra of this school was very well-known, and numbered at one time 140 girls from among 1,000 students. These well-trained musicians assisted in the production of church oratorios, too. One later violin pupil of this remarkable institution was Regina Strinasacchi, for whom Mozart wrote his charming sonata for violin and piano in B flat major.

Vast Output

The extent of Vivaldi's concerto writing is hard to believe possible in our less ambitious days. Only a small part of it was published during his lifetime and not much more has been printed until recently. There are eighty-odd manuscript concertos in Dresden and about 250 concertos attributed to Vivaldi in Turin, which adds up to 400 works in this form.

While emanating from the same soil that had produced Corelli and his followers, Vivaldi was a modern and forward-looking composer, and the dramatic touch of opera removes the vestiges of the church style of writing in his concertos. With Domenico Scarlatti, he was perhaps the greatest late Italian composer of universal significance.

But while Scarlatti blazed his trails in the clavier's miniature world, Vivaldi's soaring imagination led him to the bountiful world of ensemble music, and under his inspiration the concerto became a passionate painting of great contrasts.

The Venice of Titian, Paolo Veronese, and Tintoretto can be heard in the works of this revolutionary master. His animated first movements and his forceful finales are separated by the lyric poetry of pastoral tenderness to be discovered in his dreamy siciliianos and intimate adagios. His daring temper occasionally placed him in extreme ventures but his classic Italian sense of form protected his fancy and kept his structures in music artistic and judicious.

Vivaldi's influence on the future generations of musicians was incalculable and is still a potent factor in our twentieth century. His thirty-eight operas have not all yet been carefully examined, and the future will have much to tell us of this original genius.

Certainly we are safe in saying that Vivaldi's concerto output was stimulated by his duties at the Pietà. The excellent school orchestra, which was praised by contemporary visitors for the "perfection of its symphonies, well-drilled execution and string attack," was an ideal proving ground for his orchestral experiments.

A record of 1723 notes that Vivaldi had to furnish the Pietà with two concertos a month! The concerto rounded out Vivaldi's services at the Pietà just as the symphony was part of Haydn's duties at the Esterhazy domain—or the cantatas of Bach were part of his duties in Leipzig at the Thomasschule. Vivaldi also taught singing and gave cembalo lessons at the Pietà.

Served as Princely Capellmeister

Aside from his travels as a virtuoso, Vivaldi seems to have spent most of his life in Venice, although he spent seven years as capellmeister for the Prince of Hesse-Darmstadt, a great music lover, who during that time (1707-1713) was Governor of Mantua, where he maintained a private orchestra. Vivaldi also went to Rome to hear one of his operas performed.

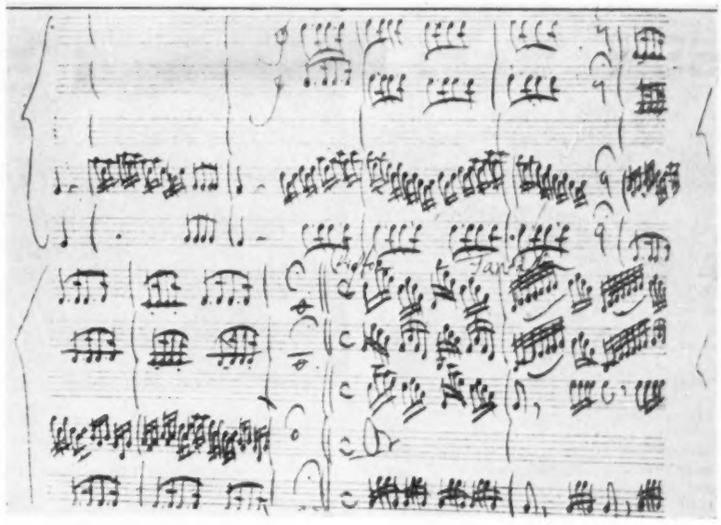
It is to the glory of Antonio Vivaldi that he enlarged the solo passages in the concerto grosso until the solo violin became the dominant voice of the entire ensemble. This new aspect required a new form and this unique master proved to be equal to creating this sort of musical organism. His remarkable sense of structure gave his tutti passages the most convincing life and compactness. This lucid and logical arrangement so fascinated Bach that he adopted the Vivaldi concerto as his own concerto form.

Early Program Music

One of the greatest program works ever to be conceived are the four concerti grossi which Vivaldi entitled "I Stagioni" (The Four Seasons)—which were included in his "Il Cimento dell' Armonia e dell' Inventione (The Strife between Harmony and Invention) Opus 8. These amazing works are the most exact examples of program music that the concerto grosso has to offer. Each concerto is set to a sonnet describing one of the seasons of the year—with its particular seasons and festivals and activities; and the individual movements are related to specific lines of poetry which they illustrate. Besides local references in the music to the songs of the birds of spring, the wily winter blasts, the hunter's horns, the sensation of the summer's languid heat and sudden storms, the music has an over-all beauty and dignity that lift it out of the realm of the ordinary and literal copying of nature. The summer storm is a true forerunner of Beethoven's Pastorale Symphony and has the same noble dignity of expression. The value of this music is not alone in Vivaldi's rollicking vitality but in the deeply emotional slow movements which are in each of these four concertos. He shows himself here a master of strange and arresting harmony.

Recordings Made in U.S.

Fortunately, we possess this masterpiece in its original form, as Vivaldi has suffered the same fate as Bach in being subjected to editor's distortions, arrangements and so-called "improvements." It was a curious coincidence of fate during last winter's famous snowstorm in New York that we should be in Carnegie Hall at midnight recording this masterpiece. Dr. Henry Swoboda, the noted Czech conductor, Edouard Nies-Berger, the distinguished organist of the New York Philharmonic, Edith Weiss-Mann, harpsichordist; the writer, Louis Kaufman, American violinist, with the help of a string orchestra of distinguished colleagues were living and breathing in the world of Venice and Antonio Vivaldi. It is to be hoped that this inspired music will bring to its auditors the same fascinating delight that we found in its fresh beauty and noble love of nature and mankind.

The musicologists are not sure if Antonio Vivaldi died in Venice in 1743 or if he left Venice and spent his last days in poverty in Vienna. We rather think he still lives in the hearts and minds of his admiring fellow-musicians.

A VIVALDI AUTOGRAPH . . . Excerpt from his Concerto "La Notte," from a MS. in the Biblioteca Nazionale, Turin. Researches in his music and many festival productions have taken place in Italy in recent years.

New Musical Trends Shown In Britain's 1949 Season

By ARTHUR NOTCUTT

London

CONTINUING the decentralization of music made necessary because of the shortage of concert halls in Central London, some of our leading orchestras are giving concerts at the suburban cinemas on Sunday afternoons, the only time when these are available. The programs are necessarily popular but this should not be regarded as a retrograde step, as one of the objects is to attract audiences who do not ordinarily attend symphony concerts.

The Royal Philharmonic under Beecham and others, the London Philharmonic under Van Beinum and others are carrying out this scheme most successfully. Admission prices are low and the public is responding with enthusiasm. It appears likely that the nuclei of new audiences for orchestral music are being created.

A Dvorak Revival

Dvorak's Stabat Mater is seldom performed in England nowadays. Its history, so far as this country is concerned, is unique. It was originally given in 1883 under Barnby with such success that in the following year the composer came to England and directed the work himself, and was given a reception that must have gratified him. The music displays a deep religious feeling and was written under great stress, when Dvorak was mourning the death of his eldest daughter. It contains parts for four soloists, chorus and orchestra and is in ten sections. The BBC took advantage of the presence in England of Rafael Kubelik, Czech conductor, to revive the oratorio, in conjunction with the Henry Wood Concert Society. This ensured an authoritative interpretation, as Kubelik is recognized as a leading exponent of the music of this school. A splendid quartet of soloists was engaged—Gabriella Gatti, Kathleen Ferrier, Heddle Nash, Harold Williams — and the BBC Orchestra and choir.

New Chamber Orchestra

The vogue for chamber orchestra is increasing. A new one has been formed; the London Mozart Players, which made its first appearance in a program devoted to this composer. The conductor is Harry Blech and the solo pianist Dorothea Braus, who has a delightful style, played one of the less familiar Concertos in G Major. The orchestra gave two of the earlier Symphonies in C and A and created a very favorable impression.

Gioconda de Vito, Italian violinist, from the impression she has made in two or three appearances here, should attain world rank in the near future. Her performance of the Beethoven Concerto at a recent London Philharmonic Concert, stamps her beyond any doubt as an executant of the most elegant style and quality. She plays with typical Italian warmth, but her vivid temperament is fully under control and her treatment of the cadenza was masterly in its virtuosity.

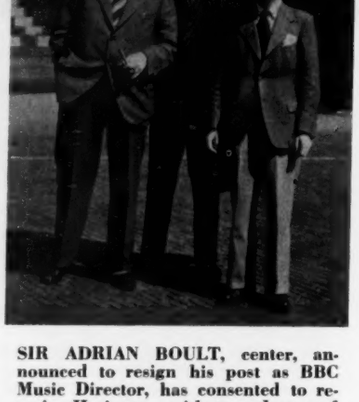
Ansermet in Stravinsky Novelty

Ernest Ansermet was the guest conductor at the usual fortnightly public BBC concert and gave the first performance in England of Stravinsky's Orpheus suite. Stravinsky has never had a large public in this country, but the comparatively few followers are faithful and any new work from his pen can count on their allegiance. As American audiences are aware, this particular one is not as austere as many of his compositions. The finale is highly original; the quiet close shows a delicate sense of coloring and is most effective.

Viorica Ursuleac, Roumanian soprano, who has sung leading roles at Frankfort, Vienna and Munich and was heard in opera in London before the war, reappeared in a recital at the Wigmore Hall, with her husband Clemens Krauss, the noted conductor, as a brilliant accompanist. Her voice is somewhat large for so small an auditorium, but the upper register is superb. She sang Schubert, Marx, Wolf, Wolf-Ferrari and Dvorak (Gypsy) songs, Falla's Seguidilla, deservedly encored, and reached her full stature in a group of Strauss Lieder, in which she was complete mistress of the style.

Figaro at Covent Garden

Among recent events at Covent Garden was the addition to the repertoire of The Marriage of Figaro, in a new production by Peter Brook. While this had much to commend it, especially in the last two acts, one wonders why young producers, in order to achieve originality, flaunt tradition? The close of the first act was spoiled by the introduction of peasants in a march round the stage while Figaro was singing (in spite of this distraction) Non piu andrai. The scenery, costumes and settings by Rolf Gérard were charming and many of the sets—particularly the third and fourth—a delight to the eye.



SIR ADRIAN BOULT, center, announced to resign his post as BBC Music Director, has consented to remain. He is seen with two players of the BBC Symphony, Ernest Hall, first trumpet, left, and Ralph Clark, first clarinet, at Scheveningen.

The important "small" parts in this opera, Marcellina, Basilio and Bartolo, were admirably played by Edith Coates, Murray Dickie and Howell Glynne (the last, borrowed from Sadler's Wells, is a real "find"). A young singer, Geraint Evans, was the Figaro; he has the looks, voice and acting ability for this role and will go far when he has had more experience, but if he is wise he will not attempt heavy roles. The Australian Sylvia Fisher, after a nervous start in the second act, sang Dove Sono later in the opera with a fluently lyrical style and spacious phrasing. Elisabeth Schwarzkopf is a charming Susanna, though a soubrette part does not reveal the full extent of her art. Eugenia Zarewska, who has shown on the concert platform that she possesses a mezzo of considerable beauty, was completely miscast as Cherubino, Rankl, who conducted, has not the Mozartian touch and the orchestral playing lacked style and sparkle.

Operatic Guests

Some welcome guests have appeared at Covent Garden. Irmgaard Seefried, whose Susanna in The Marriage of Figaro is of a quality seldom heard, was one. She is charming to the eye and ear and acts with absolute naturalness, extracting the full humor of the intrigue without any hint of exaggeration. A real Mozart singer and though, during the first act or so, she was slightly inaudible (it is not easy for a Viennese singing in English for the first time to negotiate the recitatives) she soon gained confidence and in the later stages of the opera was complete mistress of the situation. Another guest, Marko Rothmüller (who has recently been singing with the City Center Company in New York), has appeared several times on the London operatic stage during the last year or two, and on this occasion sang Rigoletto in English. His voice is splendid and he gave a masterly interpretation of the jester, being scheduled also to do other roles.

Jess Walters, American baritone, made a welcome reappearance and gave excellent performances of the baritone roles in Aida and Boheme—both new to him so far as this country is concerned. In Boheme he had the cooperation of Schwarzkopf's lovely Mimi. Willa Stewart, American soprano, made her Covent Garden debut as Aida. It was in the lyrical parts of the role that she was most effective. This was especially noticeable in the caressing tone she used in her appeal to Rhadames in the third act. Her voice is of delicate texture and she used it with charm and skill. This reviewer would like to hear her in a smaller theater and in a part that gives her greater opportunities for pure lyricism.

Pierino di Gamba made his reappearance in London, giving a concert with the Philharmonic Orchestra at the huge Empress Hall and two concerts at the Albert Hall. This reviewer attended the second, at which the hall was packed from floor to ceiling. This eleven-year-old boy, son of an Italian tradesman, must be regarded as a serious musician: there is no "fake" about him. Whatever one may think of "infant prodigies," in these concerts he conducted without music, with manner completely self-possessed.

Lympany and Cortot

Moira Lympany gave her London recital (announced as the only one this season). In the Bach Chromatic Fantasia and Fugue and the Bach Chromatic Fantasia and Fugue and the Chopin B minor Sonata particularly, she displayed the exceptional brilliance and virtuosity of her technique and beauty of her melodic line.

The fourth concert of the Royal Philharmonic Society was given by the BBC Symphony Orchestra (which is sharing the series with it) under Sir Adrian Boult. Cortot made one of his rare London appearances and despite his seventy years demonstrated that in the particular schools of music to which his style is specially suited he maintains the qualities which have made him famous. He played the Ballade for Piano and Orchestra by Fauré, which contains much charming music but is not very effective as a medium for a pianist, and the Chopin Concerto in F minor.

Rubbra's Fifth Premiered

An important feature of this concert was the first performance of Edmund Rubbra's Fifth Symphony. Rubbra's case has been somewhat unusual, as he began life as a clerk on a railway and it was only after winning a scholarship that he decided on a musical career and studied under Holst and Vaughan Williams at the Royal College of Music. The teaching of these composers is discernible in the architectural design of this symphony, which, however, contains many touches pointing to a highly original mind. The Fifth runs to about half an hour, and must be heard more than once before it is possible to form a definite impression of such a deeply-felt work.

The composer was fortunate in having Boult as its interpreter, for there is no British conductor more in sympathy with the modern school. Incidentally, Boult, who was to have retired from the BBC musical direction, has consented to remain at least for the present.

Paris Hears Marionette Opera

By SUZANNE DEMARQUEZ

Paris

The Opéra-Comique offered the première of Guignol, opera buffa in three acts (nine scenes), book by Henri Fabert and Justin Godard, music by André Bloch. The work has a complicated plot in which are revived popular figures of the famous marionettes from Lyons: Guignol, Gnafron, Madelon, the Policemen and others. They are involved in all sorts of adventures and buffooneries, which are not always very clear.

The music of André Bloch is charming, full of *ésprit*. It is funny without ever being vulgar, and makes ingenious utilization of modern dance rhythms. Above all, the orchestration is careful of effect and refined.

The *mise-en-scène* by Max de Rieux (who will also act in the same capacity at the Opéra as a consequence of the lamented passing of Chéreau) had extraordinary animation, an almost exaggerated movement, for one could not always comprehend the reason for such excitement. The spectacle is amusing, nevertheless, with its colorful settings and costumes by Paul Colin.

It is impossible to enumerate all the singers, since there are so many. The principals are Irène Joachim, well known as Mélisande, a bit "lost" in this comic role; Gabriel Couret as Guignol; Emilie Rousseau and Jean Vieuille. They are all excellent.

In the second act an important ballet, staged by Etchevery, made us appreciate the steady progress of the corps du ballet of the Opéra-Comique. The stars are Lucienne Berggren, Paulette Lafon and the splendid dancer, Constantine Tscherkas. At the conductor's desk, Pierre Dervaux contributed to a success which one hopes will be enduring.

Orchestral Evenings

The New Year holiday reduced the number of concerts, after the avalanche of December. The Orchestre National gave a few evenings at the Théatre des Champs Elysées. It was there that we witnessed the success of Igor Markevitch in his interpretation of Stravinsky's Symphony des Psaumes, his symphonic poem Icare and the overture to La Forza del Destino by Verdi, to which he gave a special meaning. But I do not believe that the position given to the chorus and orchestra in Stravinsky's composition enhanced the effectiveness of the performance.

A propos Verdi, one of the conductors of La Scala, Milan, Alberto Erede appeared with the Orchestre National to conduct the master's Requiem. The emotional impact, the discipline and tonal splendor achieved by this excellent con-

ductor proved convincingly what our Radio Orchestra is able to achieve when guided by the right hand. We also enjoyed thoroughly the opportunity to hear again La Forêt Bleue, that poetic work by Louis Aubert, which Roger Desormiére conducted recently, with Odette Turba-Rabier and José Noguera (both from the opera) as soloists.

New Poulenc Sinfonietta

The apex in the achievements of the Orchestre National was the first performance under Desormière of the Sinfonietta by Francis Poulenc. This amiable divertissement, never banal, always fresh and plain-spoken, with its imaginative rhythms, takes its inspiration from dances and songs. It is a charming work, written with the light hand characteristic of the modern French musician.

At the Société des Concerts, Nicole Henriot gave a brilliant reading of Tchaikovsky's B flat minor concerto. The conductor was the Russian Fistoulari, a naturalized Englishman, who also conducted the Society in a concert with the admirable Swiss pianist Edwin Fischer, as soloist.

A few days previous to this event, Furtwaengler fulfilled a keenly anticipated return appearance with the same orchestra. Never before had his style seemed more adapted to the significance of the compositions he played, whether Strauss' tempestuous Don Juan or the Fourth Symphony by Schumann, which he conducted with perfect art.

Within a month we heard both Giesseking and Wilhelm Kempff as soloists in Brahms' Second Piano Concerto, each under the direction of Gaston Poulet, and both scoring with their efforts.

At the same concerts the violinist Jeanne Gauthier returned brilliantly after a long absence. Her musical profundity and velvety tone were admired in Tchaikovsky's Concerto. Two noted French pianists, Monique de la Bruchollerie and Jeanne-Marie Darré, had great success in Schumann's Concerto, the first at the Concerts Pasdeloup, the latter at the Concerts Lamoureux under Eugéne Bigot.

Other Musical Fare

At the Théatre des Champs-Elysées, Ana Ricarda had her Parisian debut in a recital of Spanish dances. She is pretty and expressive, and her costumes are beautiful. But her technic is limited and lacks the passion and ardor necessary for such dances. At the piano, Roger Machado played Spanish music with great charm.

A chamber music ensemble from Geneva, the Groupe des Cinq, composed of Jean von Arx, violin; Daniel Kuhne, cello; René Schenker, viola; Madelaine Depraz, piano, and Robert Gugolz, clarinet, was invited by the Triptyque Society to give a program which included Hindemith's Quartet for clarinet, strings and piano, and was executed with fine balance and thorough stylistic familiarity.

Gratefully received were also musical literary hours, called "Evocations Romantiques autour de Gérard de Neval" with the enticing and spirited conferences of the music critic, Pierre Leroi, musically illustrated by the singer Nicole Tavola and the pianist, Marie-Aimée Warrot.

Long-Thibaud Prize Contest Announced for June

PARIS. — The International Concours Marguerite Long-Jacques Thibaud will take place this year from June 20 to 26. It is under the patronage of Edouard Herriot, president of the National Assembly and the Ministers of Foreign Affairs and of National Education, with the collaboration of the Société Pathé-Marconi. There will be subdivisions for piano and violin, and in each case two eliminatory trials and the final contest for the prize. A brochure containing the rules may be had by writing to the Secrétariat du Prix Marguerite Long-Jacques Thibaud, 138 Avenue des Champs-Elysées, Paris (8ème).

Mahler "Resurrection" Symphony Marks Rebirth of Israeli State

By DR. PETER GRADENWITZ

Tel-Aviv

Leonard Bernstein's season with the Israel Philharmonic Orchestra culminated in a rousing performance of Mahler's "Resurrection" Symphony, No. 2. The conductor had argued that this was the most fitting work to choose for celebration of Nov. 29, on which day the United Nations had in 1947 voted in favor of a Jewish State in Palestine. In 1948 the State of Israel had been erected and defended against aggressors stronger in number and backed by mighty nations. On the anniversary Bernstein led the Orchestra to Jerusalem and played to an overflow audience of civilians and soldiers, after having given five successive performances of the Symphony in Tel-Aviv and Haifa. This was one of the finest readings the Philharmonic has ever given of a symphonic works; soloists in the vocal movements were Josepha Schocken, soprano, and Emma Shaver, mezzo-soprano; participating were the Oratorio under Fordaus-Ben-Tsissy and the Tel-Aviv Chamber Choir whose regular conductor is Otto Lustig.

U.S. Work Heard

For the Israel Section of the I.S.C.M. Bernstein conducted what this writer regards as Béla Bartok's greatest work: the Music for strings and percussion. So great was the enthusiasm that it had to be repeated in Bernstein's next concert. The last subscription series featured Aaron Copland's Third Symphony; in the frame of the evenings arranged by the Popular Music Institute (Menashe Ravina, director) the conductor gave an explanatory and introductory talk before the concerts. Copland's work was very well received by the audience to whom the idiom—so familiar in the U.S. —sounded strange at first, but then came to listen to the work again. All subscription concerts are given five times in Tel-Aviv (twice for the Army alone), twice in Haifa, and once or twice in Jerusalem. The Symphony was also broadcast by Kol Israel.

At a benefit concert for the Orchestra's Pension Fund, Bernstein played for the first time a new Dirge of his for piano and orchestra, a deeply felt little work that shows interesting developments in the composer's style.

After the highly successful guest appearances of Nikolai Malko, conductor (previously reported in the Musical Courier), the Israel Philharmonic turned to its faithful local batonists, both of whom had returned here after many months' successful touring in European countries, George Singer and Michael Taube. Singer conducted Dvorák's Fourth and the Khachaturian Piano Concerto, with Pnina Salzman as soloist, while Taube programmed the much discussed Shostakovich Ninth.

Chamber Concert

Israeli music of many styles was heard at a chamber concert, the first organized by the Israeli Composers' Association. Works heard were by Joseph Gruenthal, M. Stranominsky, Ben-Haim, Kaminsky, Edel, Lavry, Pugatchov, Verdina Shlonsky and A. Daus. At the Museum, Frank Pelleg, Oedoen Partos, E. Toeplitz and their string associates took part in a series of fine Bach-concerts, while the Israeli String Quartet (Lorand Fenyves, leader) excelled in their rendering of Bartok's Second Quartet. The Jerusalem Chamber Music Society invited members to a cello recital by Thelma Yellin and Kurt Schlesinger and a sonata evening by Lorand Fenyves (violin) and Ilona Vineze-Kraus (piano), and "Music Calling" gives chamber music concerts and recorded programs of popular and of serious character, often featuring young artists.

The Opera has revived Massenet's Manon under M. Golinkin's baton; Edis de Philippe was a charming Manon, also stage manager, the chorus was directed by Shlomo Kaplan. In other roles A. Wilkomirsky, Paolo Gorin, Joseph Pollak, and A. Benjamini well fitted into a good ensemble.

A new venture in Israel's musical life is recording. The Folk Symphony Orchestra and Chorus have made some recordings under the baton of Marc Lavry, while Zlil has recorded a Bach Album (Frank Pelleg, harpsichordist), an Album of Contemporary Music, sponsored by the I.S.C.M., and an Album of light symphonic music by the "Giv'ati" Brigade Orchestra of the Israeli Defense Army: the latter albums are released in New York by Hargail.

There were few recitals here this season, owing to the crowded schedule of the Orchestra and the interesting chamber events in the Museum, but "Parnassus" has resumed activities and promised recitals by visiting artists. Julius Katchen, American pianist, did not find time for a recital during his visit: with the Philharmonic he played concertos by Mozart, Beethoven, Brahms and Tchaikovsky, as previously reported.

Season Booming In New Zealand

Wellington, N. Z.

The New Zealand Broadcasting Service production of Carmen, with Alfred Servent and Janet Howe appearing by courtesy of the Covent Garden Opera Corporation, proved a great success on its Dominion tour. The New Zealand Symphony Orchestra, under the direction of Anderson Tyrer, played the accompaniment.

Among artists who visited New Zealand in the last year have been Isobel Baillie, English contralto; Benno Moiseiwitsch; Miklos Gafni, Hungarian tenor; Anne Ziegler and Webster Booth, popular BBC broadcasters; the Ballet Rambert, of London, and the Old Vic dramatic company, headed by Sir Laurence Olivier and Vivien Leigh. Richard Farrell, New Zealand child prodigy pianist, heard some time ago at Carnegie Hall, New York, also returned for tours here.

For 1949 the scheduled artistic visitors include an Italian Grand Opera Company, which is visiting Auckland, Wellington, Christchurch and Dunedin for a three weeks' series in each place. The visit has been made possible through arrangement with the Government. This is the same company which recently appeared in Australia (its performances were reviewed in the Musical Courier for Jan. 15, 1949). The New Zealand Symphony is playing for the series.

Among others we shall hear are Gladys Ripley, English contralto, who opened a concert tour in February; Walter Midgely, English tenor, who arrives here in April; Aubrey Pankey, American Negro baritone, whose tour is to begin at the end of March. Todd Duncan and Miklos Gafni are scheduled for return series this year, after their previous successes.

The Barber of Seville, an Italian film made by artists of the Turin Opera, is being shown here for extended runs in the leading cities.

Recordings of the New Zealand Symphony will appear on the market shortly. Modern studios recently opened here by His Master's Voice will, it is hoped, enable many more resident artists to be heard on discs. M.H.

A CONCERT OF THE ISRAEL PHILHARMONIC with members of the orchestra performing the Jewish national anthem, Hatikvoh. (Photo by Weissenstein.)

Menotti Opera Sung in Japan

TOKYO. — Gian-Carlo Menotti's opera The Old Maid and the Thief had seven performances from Feb. 4 to 10 by the Negato Miho Opera Company at the Shimbashi Embujo Theatre. The Tokyo Philharmonic, under Shinichi Takada, played the score and leading roles were taken by Yoshiko Sato, Miho Negato, Takato Kurimoto and Tadashi Kurimoto.

The same group gave Beethoven's Fidelio from Feb. 12 to 24 with Mr. Takada in the pit. Stage settings were designed by Kisaku Ito. Alternating in leading roles were Miss Miho Negato and Miss Kayoko Izaki; and Messrs. Tamotsu Kinoshita and Watanabe.

Marking Lincoln's Birthday, the "Lincoln" Symphony of Daniel Gregory Mason was performed on Feb. 13 at the Nippon Philharmonic's regular concert for Allies in Hibiya Hall. Horoshi Kajiwara was soloist in Liszt's E flat Piano Concerto, and the first hearing in this country of Shostakovich's Fifth Symphony was led by Kazuo Yamada. The first hearing in Japan of Samuel Barber's Essay for Orchestra was included in another concert of this orchestra under Takada.

The Army Education Center in Tokyo sponsored three days' performances of Gilbert and Sullivan's Mikado by the Miho Company, the production directed by Michio Ito, well-known dancer, accompanied by the Tokyo Philharmonic, under Noboru Kaneko. . . . The Imperial Theatre staged Tchaikovsky's ballet Swan Lake, with another work to music by Weber. . . . Carmen was sung by the Yoshie Fujiwara Opera Company, conducted by Manfred Gurlitt.

TAKATOSHI KYOGOKU.

Florentine Festival to Honor 500th Birthday of Lorenzo

FLORENCE, ITALY.—This year's Maggio Musicale Fiorentino will open here about the end of April and continue until October. A national committee, under the patronage of the President of the Italian Republic, and under the direct sponsorship of the Mayor of Florence, is in charge of the celebration marking the fifth centennial of Lorenzo de' Medici, who was born on Jan. 1, 1449. An exhibit devoted to "Lorenzo the Magnificent and the Figurative Arts" will be organized in the fifteenth century Palazzo Strozzi, with special sections in the Palazzo Medici and the Biblioteca Laurenziana. Foreign institutions and private collectors, including many from the United States, have been invited by the Italian Government to loan works of art dating from Lorenzo's time. Concerts of ancient music will be featured in colorful settings.

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

Federation of Music Clubs' Audition Winners Chosen

JUDGES . . . In Steinway Hall, New York City, at the opening of the New York Federation of Music Clubs auditions for singers, pianists, and violinists, are, left to right: John Briggs, music critic of the New York Post; Dr. Sigmund Spaeth, State Chairman of Judges; Mrs. Warren Knox, president, New York Federation of Music Clubs; Robert Bagar, music critic of the New York World-Telegram; Robert Lawrence, music critic and conductor.

Winners in the New York Federation of Music Clubs auditions held recently in New York City, for singers, pianists, and violinists competing with the $1,000 awards and an appearance with orchestra on the NBC network, were: Angelene Collins, soprano; Lili Miki and Marilyn Meyer, equal honors in piano; and Charles Libove, violin.

Sigmund Spaeth served as chairman, assisted by Vera Bull Hull. Voice judges were: Robert Bagar, John Briggs, Robert Lawrence, Mme. Lucrezia Bori and Edith Baxter Harper. Violinists were heard by Joseph Fuchs, Samuel Gardner and Frank Kneisel. Piano judges were: Ernest Hutcheson, Thomas K. Scherman, and John Tasker Howard.

The New York State winners competed in the district auditions, comprising Pennsylvania, New Jersey, and New York, held in Steinway Hall on Saturday, March 5. The New York State winner of the prize of $50 in the Student Musician Contests, conducted under the supervision of Rose Raymond, was Charles Joseph, violinist. He also competed on Saturday with the winners from the Liberty District for national honors in the Student Musician class.

Air Force Groups in "Adventures in Music"

WASHINGTON, D. C.—The 75-piece Concert Orchestra and the 21-voice Glee Club of the United States Air Force Band have concluded a series of eight music appreciation concerts entitled Adventure in Music at the Lisner Auditorium of George Washington University. Sponsored by the Student Council and the General Alumni Association of the university, the series was broadcast coast to coast over the FM Continental network. Lt. Col. George S. Howard, Chief of Bands and Music, USAF, conducted the orchestra, Robert L. Landers, newly appointed director of the Glee Club and former assistant director of the San Carlo Opera, directed the choral group, while John Ball, who has been a music critic of the Brooklyn Eagle and a record reviewer of the New York World-Telegram, was music commentator. The opening concert featured George Kleinsinger's The Story of Celeste, with the composer as guest conductor. The series also presented Katharine Hall narrating Deems Taylor's Through the Looking Glass; Richard Bales conducting his own composition The National Gallery Suite No. 2; S/Sgt. Oliver E. Colbentson, violinist; Judith Callender, soprano; the premiere performance of Inflation, a composition by Janet Gunn McLean; M/Sgt. Harry H. Meuser, bassoonist; and, at the final program, 120 musicians occupying the stage (the USAF Band, Orchestra and Glee Club) and performing the second act of La Forza del Destino and Henry Hadley's San Francisco Suite.

TV-Music Committee Named

NAB President Justin Miller announces the full membership of the NAB television music committee: Harold Burke, WBAL-TV, Baltimore; Robert L. Coe, WPIX, New York; William Fay, WHAM-TV, Rochester, N. Y.; Clair McCollough, WGAL-TV, Lancaster, Pa.; Donn Tatum, Don Lee, Hollywood; Julius Brauner, CBS; Mortimer Loewi, DuMont; Joseph A. McDonald, ABC, and Theodore Streibert, WOR, New York (ex-officio). The new chairman, Robert P. Myers, of NBC, New York, schedules an additional 30 days extension from March 1 of the current arrangement TV broadcasters have with ASCAP music. The group began discussions with the organization on Feb. 24, looking to use of ASCAP music on television.

New Recital Series on WQXR

Joseph Schuster, cellist, and Nadia Reisenberg, pianist, inaugurated the WQXR Recital Series on March 7 (Mons., 10:30 p.m. EST) with Brahms' Sonata No. 1 in E minor. Alexander Schneider and Ricardo Odnoposoff, violinists, Artie Shaw, clarinetist, and Lucile Lawrence, harpist, also have been signed for appearances.

Waring Has $500,000 Library

Fred Waring's orchestra has accumulated a music library of more than 6,000 arrangements. This comprises some 400,000 sheets of music, is insured for $500,000, and is perhaps the most extensive collection belonging to an organization in the popular field.

RADIO NOTEBOOK

LANNY ROSS has arranged for his friend, Dr. Cecil Abel, missionary in Papua, to make sound tape recordings of native war chants and the singing of the native choir, with the idea of presenting some of this music on his daily network program. . . . IRWIN HEILNER'S recently published Swing Fantasy was broadcast over the American radio station on Jan. 26, and heard on the French radio station in Austria the following week. . . . Approximately 65% of the students who have trained in the Radio Division of Fordham University have entered professional radio, television, or advertising. WILLIAM A. COLEMAN, Chairman, announced recently. . . . Outstanding choral groups of nine colleges and universities have been scheduled for Mutual's series of COLLEGE CHORAL PROGRAMS (MBS, Sats., 4:00 p.m., EST). The series was inaugurated as a Mutual feature last January and is designed to highlight the varied types of songs, ranging from religious and classical melodies to folk songs and modern jazz, which today form the musical curricula in American schools. . . . KENNETH GORDON, 19-year-old concert violinist, who was first introduced to radio at a Children's Christmas Concert conducted by LEOPOLD STOKOWSKI, on NBC, Dec. 23, 1942, was heard again after six years over station WNBC, Mar. 5, on IRENE KUHN'S program. . . . GERTRUDE RIBLA and HERBERT MARSHALL were guests on Mutual's The Sylvan Levin Opera Concert, Mar. 5. . . . ARTURO TOSCANINI has completed casting for the opera Aida, which he will direct on NBC, Mar. 26 and April 2. In addition to the principals announced, he has selected NORMAN SCOTT for the role of RAMFIS, DENNIS BARBOUR as the King; TERESA RANDALL as the Priestess, and VIRGINIO ASSANDRI as the Messenger. ROBERT SHAW will direct the chorus.

1949 Plans of National Arts Foundation Announced

A number of musical projects are among the 1949 plans of the National Arts Foundation announced by Carleton Smith of New York, its director.

This is described as a "non-profit, philanthropic organization, supported by private contributions."

Among the Foundation's immediate projects is an Institute for Creative Arts, "where artists and scholars may pursue their work in their own way according to their own wishes." According to Mr. Smith, Albert Schweitzer, Benedetto Croce, Matisse, Picasso, Waino Aaltonen, Jean Sibelius, Sean O'Casey, George Bernard Shaw and others are being invited to come to this country. "The first center will probably be on Long Island, another in the Midwest and a third in Southern California," he said. "Gifted young creators will be invited to work with outstanding masters."

The Glyndebourne Opera Company will come here from England for a season at Princeton, N. J., next Oct. 3 to 22. A folk craft exhibit will be brought from Sweden for display in 23 American cities. Mary Garden is expected to come from Scotland to coach young American singers and to lecture on her interpretations. Jussi Jalas, Finnish conductor, is being invited to direct concerts of Sibelius' music here and to give the first American performance of the master's new work, Luonnotar.

The officers of the Foundation, located at 60 Broadway, are: president, Millard J. Bloomer; vice-president, Albert Pershing Hildebrandt, Morgan Stanley & Co.; treasurer, George Bassett Roberts, vice-president, National City Bank of New York. Among the advisors, according to the announcement, are: Lawrence Tibbett, Marian Anderson, Pierre Monteux, Vladimir Golschmann, Carl Milles, Eliel Saarinen, Robinson Jeffers, Deems Taylor; Alexander G. Ruthven, president, University of Michigan; Frederick M. Clapp, director, Frick Collection; and Carroll M. Shanks, president, Prudential Insurance Co.

Berthe Keresey Sings

Berthe Keresey, mezzo-soprano, was soloist before the Cercle Francais of the Town Hall Club, singing songs of Fifteenth Century in costumes of the period. She offered (also in costume) a group of Bayou Ballads from Louisiana and Songs of California at the birthday anniversary of Andrew Jackson Chapter of Daughters of 1812 Hotel McAlpin.

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THE DANCE By ROSALYN KROKOVER

Ballet Russe Does Page Work; Bolender Novelties at YMHA

For its one novelty of the season, the Ballet Russe de Monte Carlo dug down deep and came up with a revised version of Ruth Page's Love Song, vintage 1935. With Ruthanna Boris, Roman Jasinsky and Yvonne Chouteau in the leading roles the work had its first New York performance at the City Center on March 1.

Based on the dubious premise that "romantic love cannot end happily," the ballet is set to strands of Schubert's music from Rosamunde, some songs, the Marche Militaire, and other tidbits, all orchestrated by the ballet's conductor, Lucien Cailliet. Miss Page has elected to use the classic ballet style for her medium of expression in this work, and while she has been thoroughly schooled in ballet by no less a figure than Adolph Bolm, her vocabulary in this instance appeared rather limited. The phrasing was jerky, and there was little in the way of continuous flow or dynamics to hold the interest.

Boris, Jasinsky, and Chouteau all gave their best efforts to prove the choreographer's thesis. The corps de ballet, divided into three groups—The Gay Ones, Chorus in Pink, and Chorus in Blue—danced in and out in various patterns ending with what might have been a funeral march for the unhappy young central figure of the ballet. Miss Page has handled the story and choreography too obviously for any great degree of subtlety. The costumes were by Nicolas Remisoff who was also responsible for the original designs.

Markova in Sylphides

An evenly performed Sylphides opened the evening. Oleg Tupine made his first appearance with the company in this ballet. He impressed as being somewhat uncertain in the Mazurka and his partnering of Markova, but excelled in the brief tour-jete variation. Markova danced with her usual elegant style and finish, though she has appeared more spirited at other times. Boris and Tyven were the competent soloists. The music, as conducted by Ivan Boutnikoff, was of little help to this performance.

The program also included Cirque de Deux with Mary Ellen Moylan and Frank Hobi, and Gaité Parisienne with Krassovska, Jasinsky and Danielian.

YMHA Presents Bolender Ballets

Although the YMHA Dance Center, under the direction of William Kolodney, has been sponsoring modern dance for the past ten years, Feb. 26 will be remembered for the first ballet performance to take place in the auditorium. If the general success of that evening is an indication, there should be many more to come. Three ballets by Todd Bolender were presented—Commedia Balletica, The Image in the Heart and Seraglio. Commedia Balletica was originally choreographed for and was given by courtesy of the Ballet Russe de Monte Carlo. The other two were premieres.

Soloists Impress

Perhaps the most interesting feature of the performances were the performers themselves, for rarely does one encounter such quality in a small chamber group. Maria Tallchief, Janet Reed, Tanaquil Le Clercq, Beatrice Tompkins, Lillian Lanese, Jerome Robbins, Francisco Moncion and Todd Bolender were the impressive soloists.

The Image in the Heart opens with a cardroom scene, has a flashback to a ballroom incident, and an inevitable return to the first scene. In a way this work is slightly reminiscent of Tudor's Dim Lustre, in the treatment of the couple formations, as well as in the incident idea. Not particularly imaginative or individual, the ballet nevertheless has a fine piano score by John Colman and an excellent part for Tanaquil Le Clercq to recommend it. The latter was especially convincing, and managed to give her part a great deal of quality and atmosphere. Francisco Moncion also danced his part capably. The Cardplayers were Ted Dragon, Jack Kauflin and Luis Schaw, while Beatrice Tompkins, Una Kai and Patricia McBride were the women in the ballroom scene. The costumes were by Miles White.

New Mozart Ballet

The Seraglio, danced to Mozart's A Major Piano Sonata, was a typical Balanchinesque study comprising a theme and set of variations, for the most part well danced. Tallchief, Reed, Le Clercq, Tompkins and Lanese were the ballerinas and Moncion was the one male soloist. Luis Schaw had a part which consisted mostly of removing and holding veils.

While these three ballets showed Bolender to be a master of the mechanics of his craft none of them showed the poetic feeling and sensitivity of his Mother Goose Suite, which was performed earlier this season by the New York City Center Ballet. John Colman was the exceptional pianist for the entire program.

Dance News

During its two-and-one-half month visit in this country, the Sadler's Wells Ballet will perform in nine cities in addition to the Metropolitan Opera House engagement which opens on Oct. 9. The tour will include engagements in Washington, D. C., Richmond, Va., Philadelphia, Chicago, East Lansing, Detroit, Toronto, Ottawa and Montreal. The company is headed by Frederick Ashton, Robert Helpmann, Margot Fonteyn and Moira Shearer. Air passage is being arranged for the sixty dancers and their director, Ninette de Valois, to arrive ten days prior to the Metropolitan opening, while the scenery and costumes for the productions are being shipped in advance. The company is scheduled to sail for home on Dec. 11 in order to resume annual appearances at Covent Garden. . . .

Arthur Mahoney and Thalia Mara will present their Ballet Repertory Company in New York for the first time on April 3 at the Ziegfeld Theater. The company was founded two summers ago at Jacob's Pillow. The program will consist of two ballets—Nonetto, which has been composed to a Mozart Concerto in A major and La Noche Clara to music of Albeniz—and divertissements. Nonetto is a new work with costumes designed by Morton Haack and the Spanish ballet performed previously at Jacob's Pillow has decor and costumes by the late Marco Montedoro. . . . Mary Anthony, Joseph Gifford and Katherine Litz appeared in a joint recital at the YMHA Dance Theater on March 6. . . . Hanya Holm was the fifth lecturer in the March 7 Carl Fischer Concert Hall series of dance lectures sponsored by Winthrop Palmer and Anatole Chujoy. . . . Walter Terry had Juana as his guest artist in a lecture-demonstration titled Primitive and Ethnological Dance at the YMHA Dance Laboratory Series on March 7. . . . Nicholas Magallanes of the City Ballet, and formerly of the Ballet Russe de Monte Carlo, has joined the Ballet Alicia Alonso in South America, replacing Igor Yousekevitch who will fulfill his contract with Ballet Theater this spring. . . . Janet Collins, who made her debut with the audition winners at the Y several weeks ago will give a full recital on April 2 at the same auditorium. . . . A preview of World Neighbors through Dance, a company organized by Josephina, Taneo and Gina, was held at the International YMCA on March 12.

Dunham in Paris

A note in the Courrier de France, which is published by the French Embassy Information Division, states that Katherine Dunham's Caribbean Rhapsody at the Théâtre de Paris was received most enthusiastically, and that Miss Dunham plans to found schools devoted to dancing and folklore in Paris, Mexico City and Rio de Janeiro, similar in principle to her New York school.

London Greets New Ballet Ensemble

London

The vogue for ballet in England continues to increase, and several companies are now playing in the metropolis. The International Ballet is at the outlying theatres; the Metropolitan Ballet at the People's Palace. An entirely new company called the "Ballets de Paris" has just commenced a season at the Princess Theatre. The director is Roland Petit, previously connected with the Champs-Elysées Ballet. The company gave their first season at the Marigny in Paris and then visited various continental cities before coming to London. Petit, who in addition to his work as director, is also choreographer and principal dancer, has formed a small company specializing largely in new ballets. He is a very fine dancer himself, and many in his company show talent.

On the opening night three works of his own choreography were presented, as follows: Demoiselles de la Nuit (which deals with a cat!), Que le diable importe, and L'Quet à la Coque, the last for the first time on any stage. This is a burlesque and enables the company to display much originality in talent. Three other entirely new ballets are announced for production later in the season.

Berners-Stein Novelty Staged

The Sadler's Wells Company at Covent Garden (coming to the New York Metropolitan in October) have revived A Wedding Bouquet, a witty extravaganza ballet with music by Lord Berners, who also designed the costumes and scenery. It is excellent fun and a satirical burlesque of the Victorian Era. The subject is a provincial wedding in France at the beginning of the twentieth century, and the ballet opens with preparation for the wedding feast, after which the guests arrive (and a more amusing galaxy could hardly be seen anywhere). The fun becomes fast and furious and with the arrival of the Bride and Bridegroom it reaches its height, and maintains this until nightfall, when all depart save for the unfortunate Julia (an entirely new part for Moira Shearer, in which in addition to her lovely dancing she evinced a keen sense of comedy).

Other dancers were Robert Helpmann, who extracted the full humor of the part of the Bridegroom, Juhe Brae, Harold Turner and Michael Somes. To add to the originality of this ballet, there is a chorus (or rather two choruses), one on each side of the front of the stage, who comment very amusingly on the proceedings to words by Gertrude Stein.

The choreography is by Frederic Ashton and is one of his most brilliant efforts: the music is sung by the Covent Garden Opera chorus and conducted by Robert Irving. A most exhilarating entertainment, which was received with uproarious approval by a packed house.

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SILHOUETTES By MARY CRAIG

John Herrick Returned to Music Following "Hiatus"

After a hiatus of several years spent in the U. S. Army, John Herrick has "picked up the strings" as he puts it, and has returned to the rising singing career interrupted by his military service. The young Boston-born baritone had established an enviable name in the recital and oratorio fields notably for musicianly delivery of song and for a voice of fine, resonant timbre. He has come back, happily, to a crowded schedule of engagements which has included an operatic debut as Almaviva in Le Nozze di Figaro.

JOHN HERRICK, Baritone

"The three years spent in the army did much for me physically and vocally," Herrick believes. "I found time and opportunity to do a great deal of singing on the side. I was Message Center Chief in my outfit, but in each area where I was stationed I was called upon to sing for soldier shows and other military affairs and also, with permission from my Commanding Officer, for various civilian engagements. So I feel that except for the actual time taken from career building, the army service was all to the good."

From Boston to Barracks

Up to the time of his induction, the young singer's life and education had been slanted wholly towards a career in music. His gift for song was a direct inheritance from his parents, both of whom were prominent singers. At an early age he went into the training of the boy-choirs and spent his entire childhood in an atmosphere of the best in music. He commenced his actual vocal training with Harriot Eudora Barrows, herself an outstanding vocalist and teacher in the great center of Brahmanic culture. Under her guidance, John Herrick quickly won recognition. (It is interesting to note that in her New York studios, Miss Barrows still directs the Herrick vocal progress.) The success in his home environment was amplified when the young artist came to New York City. A Town Hall debut recital led to wide-ranging concert tours in the U.S. and Canada and to top programs, both commercial and sustaining, on the air.

"I closed the book when I enlisted," Herrick related, "Somehow I had the feeling that I would never come back. But when I finally was 'separated' from the forces and returned to civilian life I plunged more fervently than ever into a singing career."

Versatile in His Voice Work

Some of Mr. Herrick's engagements as soloist include the Bell Telephone Hour, NBC; the Chicago Theatre of the Air; recitals at Gardner Museum, Boston, Mass.; Newark Museum, N. J.; various Glee Clubs of New Jersey and New York. In the exacting realm of oratorio he has won acclaim in performances of the Verdi Requiem with the noted Cecilia Society Chorus, of Boston; Elijah, in White Plains, N. Y., and Elizabeth, N.J.; Pierné's Children's Crusade, Wayne, Ind.; and the Bach St. Matthew Passion, Handel's Messiah and the Stabat Mater of Rossini in too many places to list here. He holds the post of baritone soloist in New York at Christ Church Methodist, Dr. Ralph Sockman, minister.

Lest the serious side be overstressed, a note should be sounded to the effect that his Boston manner covers a delightful dry wit, that he is an extremely personable young man, and—as far as could be ascertained—he appears to be, currently, unattached!

KATHLEEN FERRIER, who will sing in Gluck's Orfeo as guest artist of the Netherlands Opera during the Holland Festival (June 15-July 15, in Amsterdam and The Hague), discusses the production with Abraham Van Der Vies, stage director (right) and Peter Diamand, festival secretary. (Photo by Particam Pictures.)

Charles Reading Tells Of Overseas Experiences

After three years in the Army Intelligence Service, and 33 months overseas in the Africa and Italy campaigns, young Charles Reading has come back talking only of the music he heard, the singers, the opera and the immense privilege he feels in having had the opportunity while in Italy, to arrange for vocal study with Guiseppe De Luca which he has continued since his return here.

"Ever since I can remember planning anything I have wanted to be a teacher," Reading said. "With this in view I studied theory of music, harmony and composition, piano, voice and languages. I speak Italian fluently and passable French and German, having done intensive work in the Lieder field. Somehow I was always practical enough to realize that while I loved singing and could sing, I did not have enough of a gift in that line to be career-material. So my vocal work was always done with no individual voice in mind—but all voices."

Learned Many Roles

Educated at the Trenton, N. J., State Teachers College, the Juilliard School of Music and Berlitz School of Languages, Charles Reading found his first post not in his preferred field of teaching but in opera. At the age of 20 he became accompanist and chorus-master for the Trenton Opera Company. "We did 40 to 50 performances a year. This was excellent for me," he continued, "I learned to know the scores, the word phrases, the different languages. I could throw cues and sing every part from coloratura to *profundo*—after my own fashion, of course." This led to other associated occupations. During this period, in the spare moments of the war years and immediately following, Reading worked as publicist, talent scout, interpreter, feature writer, stage director, but all the time was gradually building up the teaching side of his activities.

"When I met De Luca in Italy, I immediately began singing lessons and coaching with him and also tried to persuade him to return to America. After he had consented, I contacted Michael De Pace and the arrangements were made. De Luca's reception here was wonderful, as you know. I am not only happy about that but grateful that he has agreed to act as consultant for my New York studio.

"It was in a little provincial opera house in Italy that I first heard a wonderful young baritone. I was so impressed that I wrote to several influential American managements about him. Nobody seemed interested at the time. Finally I wrote a story for Opera News, the publication of the Metropolitan Guild. They published the screed. It was my first published article in America, and was also the first introduction here of Giuseppe Valdengo, now at the Metropolitan.

"When I reached home, I decided it was time to take stock and concentrate on my plan of work." (He did take time out to act as guide-interpreter, at the request of NCAC, to Ebe Stignani and her husband during the mezzo's American stay this season.)

"My work comprises voice and coaching. Correct diction in various languages is stressed. I use the classic repertory largely, for working-lessons. I believe in sending my voice pupils to other specialists for phases of development in which I am not an authority. And I believe in discussing vocal problems constantly with the great artists of a former day who are interested in my work."

Although the leaning towards the operatic has an Italian suggestion, no one is more 100% American than this young instructor. His forebears were English, with a dash of Irish. He is a member of the Sons of the American Revolution. A great-ancestor was John Reading, first Provincial Governor of New Jersey. (In the obscure type of old hymnals, you may decipher the name of another early John Reading who was the composer of Adeste Fidelis.) Music naturally was Charles Reading's heritage.

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THE CHOIR CORNER By LEON CARSON

Oratorio and Festivals Enjoy Boom; Bethlehem to "Repeat"

Oratorio, the highlight of sacred music, is now being heard more extensively. There are many more performances of these works than there were even five years ago. This is due to the seemingly intensified resurgence of audience singer and student interest in this specialized field of church music. (One exception to the general revival in an art that once numbered many eminent practitioners is in the field of recordings; especially in this country, there are very few albums of such music and only a few solos from Bach, Handel and Mendelssohn scores are issued. The enthusiast must get most of his satisfaction from the rare European, particularly British, recordings.)

As for audience reaction to the performances of these works, there is strong evidence in the many hearings scheduled in such centers as New York. Farther afield, a new testimony comes to hand in the plans for the Spring festivals.

Owing to a large demand for reservations, the Bethlehem Bach Choir announces through its president, Dr. W. L. Estes, Jr., that it will repeat the festival scheduled for May 20 and 21 at Packer Memorial Church, Bethlehem, Pa., the next weekend, May 27 and 28, if sufficient public support is in evidence by April 1.

The programs this year (which would be identical for the two series) include the St. Matthew Passion at two sessions on the first day, and the usual hearing of the Mass in B minor on Saturday afternoon. The soloists with the Bach Choir of more than 200 voices, under the direction of Dr. Ifor Jones, and the orchestra will be the same for the two series: Marjorie Rowe, soprano; Lilian Knowles, contralto; John Garris and David Lloyd, tenors; Mack Harrell and Chester Watson, bassos. E. Power Briggs will be at the organ.

Berea Bach Festival Announced

The 17th annual Bach Festival at Baldwin-Wallace College, Berea, Ohio, will take place on June 3 and 4. Six concerts will be given, two of which are organ recitals by Carl Weinrich. The large work scheduled is the Christmas Oratorio. The festival was founded by Albert Riemenschneider.

Honegger's King David At Church of Ascension

Arthur Honegger's symphonic psalm, King David, was given its first church performance in New York on Monday, Feb. 7, under the direction of Vernon de Tar. This highly dramatic work required the services of the regular choir, three soloists, Ruth Diehl, Lucius Metz and Lydia Summers, as well as a narrator who read the story between each of the musical numbers. The accompaniment consisted of organ, drums and cymbals. A capacity audience, including standees, attended.

Organ Recitals at St. Mark's

A series of organ recitals is being given on Saturday afternoons at four o'clock during Lent to commemorate the approaching 150th anniversary of the consecration of St. Mark's Church in-the-Bouwerie, under the direction of David F. Hewlett, organist and choirmaster, assisted by Hattie Brown Payne, soprano.

Guest organists participated in this program as follows: March 12, John Cartwright, Scarsdale, N. Y.; March 19, John Upham, New York; March 26, Harlan Laufman, New York; April 2, J. H. Ossewaarde, New York; April 9, Marshall Bush, Jamaica, L. I.; April 16, Easter Even, David F. Hewlett assisted by Miss Payne and St. Mark's Choir.

Lectures on Jewish Folksongs

Lazare Saminsky, composer, symphonic conductor and for 25 years musical director at Congregation Emanu-El, also Visiting Lecturer in Sacred Music at the Hebrew Union School of Sacred Music, New York, is giving a series of lectures at the School for Cantors. The course, open without charge to the general public on application to the Dean, is entitled Folksongs of East European Jewry. Already given are two talks: Feb. 28, East European Jewish Folk Song; March 7, The Main Types of Eastern Jewish Folk Song. Other lectures to come are: March 21, The East European Religious Song; March 28, The Semi-religious Song of East Europe; April 4, The Jewish Domestic Songs of East Europe; April 11, East European Jewish Songs as Basis of Art Music; April 18, The Oldest Songs of Eastern Europe; April 25, Comparative Analysis of the Judaic and Hebraic Elements of the East European Jewish Song.

Choir Notes

Under the direction of Robert Baker, organist and choirmaster, Rossini's Stabat Mater was given at the First Presbyterian Church, Brooklyn, on March 2. The soloists were Barbara Stevenson, soprano; Margaret Crawford, contralto; Byron Steele, tenor, and Francis Barnard, baritone.

Mendelssohn's Elijah was presented at the Brick Church, New York, on March 6 and Elgar's Light of Life was heard on March 13, under the direction of Dr. Clarence Dickinson. Soloists, Corleen Wells, Viola Silva, Virgil Day, Frederic Baer. The Verdi Requiem will be sung on March 20.

The John Harms Chorus, John Harms conducting, was heard in a presentation of the Bach St. Matthew Passion at Town Hall, New York, on March 14. Soloists were Iona Harms, Ruth Brall, William McGrath, Leland Goodell and Donald Wheatcraft. Walter Wild was at the organ. Eugene Dengel, violinist, and Lois Wann, oboe, were the assisting artists. The regular chorus was augmented by the Buckley School Glee Club and the Boy Choristers from St. Paul's Church, Englewood, N. J.

The Plymouth Choir of 75 voices, under the direction of Henry Pfohl, presented Mendelssohn's Elijah on Feb. 27 at the Plymouth Church of the Pilgrims, Brooklyn. Soloists were Thelma Votipka, soprano, Paul Knowles, tenor, Derek MacDermot, bass-baritone. Thomas M. Needham was at the organ.

The Paulist Choristers, Father Foley conductor, gave an excellent concert of sacred and classical numbers at Town Hall, New York. James Spillane was the soprano soloist and the assisting artist was Charlotte Bergen, cellist. Erwin Yaeckel was the piano accompanist.

At the Choral Vespers on Feb. 20 in Christ Church Methodist, New York, Words of Washington, Jefferson and Lincoln in Musical Settings by Harvey Gaul, Randall Thompson and Carl Mueller were given by the choir under the direction of Everett Tutchings, Minister of Music. Also The Beatitudes by Camil Van Hulse, in its first performance in New York. Soloists were Katherine Palmer, Mary Gayle Dowson, Charles W. Bergener and John Herrick.

THE ANNUNCIATION . . . Central part of a triptych (about 1430) by Robert Campin, Flemish, Brussels, Collection Mérode. (Courtesy Metropolitan Museum of Art.)

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

BENEDICTUS ES, DOMINE and JUBILATE DEO, by Francis W. Snow. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 16c.

A musical and dignified setting to Gregorian Tones with Faux-Bourdon verses (English), for 4-part mixed chorus. Organ accompaniment. Portions to be sung a cappella. Benedictus Es (Tone VI), Jubilate Deo (Tone III). Music for the Cantors opens both sections. Easy vocal tessitura. 8 pages.

BY THE RIVERS OF BABYLON, by T. Tertius Noble. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

This is an unusually fine musical setting to the well known words from Psalm 137: 1-6 (Bible version); anthem for 4-part mixed chorus. To be sung a cappella: accompaniment for rehearsal only. Opening measures for bass section. Divided parts. Vocal tessitura generally normal; music calls for low contralto voices. Well marked for shadings and contrasting mood expressions. Suitable for general use or Lent. 10 pages.

TWO KYRIES, ECHO KYRIE ELEISON, arranged by Dr. Clarence Dickinson. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 15c.

A skillful arrangement by Dr. Dickinson, for mixed voices of the Echo Kyrie Eleison (Giovanni Gabrieli, 1557-1612) for 4-part mixed Chancel Choir, together with Youth Choir (Echo). The second Kyrie Eleison (traditional—harmonized by Stephen Mokranyac, and taken from the Serbian Liturgy, ed. by Sebastian Dabovitch). For 4-part mixed chorus. Adagio movement for both. Texts English and Latin. To be sung a cappella. Rehearsal accompaniment for the first. 3 pages altogether. Easy vocal tessitura.

LORD, THOU HAST BEEN, by Harold Reeves Yarroll. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

An interesting and highly effective anthem for 4-part mixed chorus, with text from the Psalms. Piano accompaniment. Divided parts. Short soprano and tenor soli; normal vocal tessitura. Suitable for general, Thanksgiving or special service. 12 pages.

For Organ

THREE CHORALES, by César Franck (Vol. 1725). G. Schirmer, Inc., N. Y. $1.25.

Edward Shippen Barnes has edited in able fashion Chorales Nos. 1, 2 and 3 for the organ, and this valued music by Franck makes for a useful and appealing trio of compositions for this instrument. There is a marked and telling variance in the contrasting color, harmonies, moods of these chorales which have been combined under one cover. This collection should prove of extreme importance to all organists.

FESTIVAL PRELUDE (on Vigiles et Sancti), by W. A. Goldsworthy. J. Fischer & Bro., N. Y. $1.50.

This splendid and dignified composition opens with majestic chordal organ effects, followed by sparkling allegro music for piano, in turn succeeded by a piano and organ duet, forming intermittent piano and organ sections and concluding in a brilliant and powerful joint climax for both. Appropriate for concert and special service use. 13 pages.

Junior Choir

JESUS LOVES ME, by Rob Roy Peery. Theo. Presser Co., Philadelphia. 12c.

A short 2-verse hymn-anthem for 2-part junior voices, with text by Anna R. Warner. Piano or organ accompaniment. Tuneful and well harmonized. Vocal tessitura suitable for young voices. 2 pages.

Solo

AS CHILDREN MAY WE COME, by Donald Lee Moore. Theodore Presser Co., Philadelphia, Pa. 50c.

A pleasing 4-page solo for medium voice with piano or organ accompaniment. The music is simple and melodious and is well set to an appropriate devotional text by Adelaide Van Wey. Suitable for general service use.

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LOS ANGELES

Moderns Dominate in Concerts Of High Interest and Appeal

By C. SHARPLESS HICKMAN

AN important event was the second concert by the new Los Angeles Chamber Symphony, under the direction of Harold Byrns. The hand-picked group of outstanding resident players on this occasion had Adolph Koldofsky as its concertmaster in the absence of Eudice Shapiro. They opened with the second of the re-discovered Haydn symphonies (No. 77 in D flat Major—1781) published by Dr. Alfred Einstein—a scintillant performance, which showed the group to be able in the classics, too. Four Pieces for Chamber Orchestra (op. 33, 1924) by Ernest Toch were also heard here for the first time. It is very typical of Dr. Toch's writing for string quartet, with pastoral sequences of autumnal hue contrasted by rapid passages in which there is discernible a grotesque, subtle humor.

Mahler's Kindertotenlieder were then sung by Janice Moudry with excellent diction and technical effectiveness, but without the necessary mood. The orchestral accompaniment was eloquent and gave fine support to the soloist. Milhaud's ballet, The Creation of the World, was an abrupt transition, despite the intervening intermission, and again proved (as had Aaron Copland's Music for Theatre on the preceding program) that Mr. Byrns' knack in handling syncopation was on a par with his phrasing of Haydn. Victor Berton's playing of the percussion parts deserved an "Oscar." The concert closed with the Siegfried Idyl in its original scoring—rather pallid after the Milhaud.

Hanson Leads Philharmonic

The three most recent programs by the Philharmonic Orchestra have had Howard Hanson as guest conductor on the first, and pianists Jacques Abram and William Kapell as soloists on the other two pairs. Dr. Hanson led both his own Fourth Symphony and the suite from his opera Merry Mount, scoring most popularly with the latter, to which he had added a new section, The Song of the Puritans, in tribute to the Philharmonic's 30th anniversary season, and marking the fact that he had been also its guest conductor in its opening year. The Fourth Symphony has some of the qualities of Sibelius and Rachmaninoff, with here and there a touch of the diffuse romanticism of Mahler as well. Its most unusual touch was the percussive effect, in somewhat Indian rhythms, of the rapping of the backs of the bows on the strings.

Abram in Britten Concerto

Abram's debut vehicle here was the pyrotechnical Britten Concerto, in which, despite the dazzling fireworks and appeal to the lover of virtuosic display, it was evident that the young pianist had the tone, the feeling and the sensitivity to phrasing and dynamics which would find him solidly at home in classical works. Kapell dashed through the Rachmaninoff Third Concerto in a manner which, for all its technical accomplishment, left this reviewer unmoved—although, to give credit where it was gained, the audience evidently felt otherwise, and responded with tremendous enthusiasm.

In addition to the Britten Concerto, Wallenstein also programmed Henry Cowell's Short Symphony No. 4, a work in which the composer's preoccupation with "fuguing tunes" was again stressed, with technical considerations and problems of variation. The conductor gave an effective performance of the Beethoven Fifth Symphony. On Kapell's program, he led the orchestra in a stunning offering of the Shostakovich First Symphony and a powerful, well-knit reading of Schumann's Manfred Overture.

Contemporary Music by Residents

At the Modern Institute of Art (Beverly Hills), a recent event of great interest was a program of works by Southern California composers. Included were Krenek's Solo Violin Sonata, masterfully interpreted by Robert Gross; Donald Pond's Sonata for Violin and Piano, played by Adolph Koldofsky and Leonard Stein; Adolph Weiss' Sonata da Camera for flute and viola, played by Henry Woempner and Virginia Majewski; Halsey Stevens' Third Piano Sonata, given an excellent reading by John Crown of U.S.C.; Ernest Kanitz' Divertimento for Viola and Cello, done by Sven and Kurt Reher; and Ingolf Dahl's ingenious Flute Variations on a Swedish Folktune, with Doriot Anthony as soloist.

Arranged by Leonard Stein, this concert was remarkable for its variances in style and musical approach, reaching its heights in the Krenek and Stevens Sonatas, and in Dahl's extremely effective writing for that difficult instrument, the flute. The Krenek is reminiscent in its rhythmic complexities of Schoenberg's Third Quartet, while Stevens' Sonata is one of the most grateful works for piano by this American composer (who in Los Angeles is known for his excellent program notes for the Philharmonic Orchestra and his teaching at the University of Southern California's College of Music).

County Museum Concerts

The County Museum concerts, nine in all this winter, have included programs by the American Art Quartet, Mme. Alice Ehlers and her ancient instrument ensemble, the Koldofsky Piano Quartet, the Seidel, Hollywood and Waldo Latin American String Quartets, the Lorna Wren and LaCrosse Trios and a sonata recital by Eudice Shapiro and Edward Rebner. Works by Telemann, Stamitz, Fausto Magnani, Frank Bridge, Walter Piston, Allen Shulman, LeClair and Weber have been among the unusual old and new numbers heard in this series. Many of these performers and numbers, as mentioned, have been heard on other professional solo performances or chamber music series elsewhere in Los Angeles, thus affording those interested in new music an opportunity to hear more than one performance of the pieces.

"Music on Roof"

Two recent Evenings on the Roof Chamber music programs featured the Philharmonic Trio, playing Copland's Vitebsk, Mozart's B flat Trio (K. 502) and the A minor Trio of Tchaikovsky; and a remarkably fine program of music for viola, cello and piano, featuring the brothers Sven and Kurt Reher (viola and cello) and pianists Anne Sullivan Reher and Mario Di Tullio. The Philharmonic Trio was best in the Mozart, while the latter program was most attractive in the Sonata for viola and piano by Alexandre Cellier, played by Sven and Anne Reher. Locatelli's Cello Sonata, done by Kurt Reher and DiTullio was marked by an especially eloquent performance of the Adagio movement by Reher, whose every performance stamps him as one of the finest cellists. Also on this program was Ernest Kanitz' new Divertimento for viola and cello, which the brothers played magnificently, coping with its harsh dissonances and trickily varying rhythms with ease.

Solo Lists

Recitals by resident artists have included two fine piano concerts by Lillian Steuber and John Crown of U.S.C.; some delightful African folk music—of both native and Boer origin—by Josef Marais and Miranda; and a recital by pianist Shura Cherkassky, whose playing of Brahms' Handel Fugue and Variations, Saint-Saens' F Minor Prelude and Fugue, Scriabine's C Sharp Minor Etude (op. 2, No. 1) and Liszt's E major Polonaise was nothing short of phenomenal. When Mr. Cherkassky is in the mood and at his best, hardly another pianist today can equal him in general brilliance.

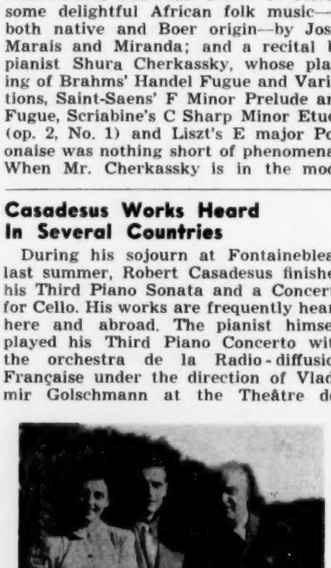
The California Artists series, presented for several years at the Huntington Hotel in Pasadena, this winter featured a joint concert by Dorothy Sayles, soprano; Arthur Renton, tenor, and John Latimer, pianist; another by violist Paul Robyn and pianist Evelyn Hood; and a program by Mary Reese, pianist, and Margot Jean, cellist. Highlights of the three programs were Mr. Latimer's Debussy works on the first, the Brahms E flat Major Sonata for viola and piano (transcribed from a clarinet sonata), and Miss Reese's excellent performance of the delightful A Major Sonata for piano by Mozart (K. 300).

Outstanding visiting recitalists have included Vronsky and Babin on the Music Guild series; Robert Casadesus and Rudolf Firkusny on Mrs. L. E. Behymer's series; and Jan Peerce, presented by Mary Bran.

Highlights of Vronsky and Babin's concert were Debussy's Six Epigraphes Antiques, Schubert's Rondeau (Notre amitié est invariable) and the Divertissement à la Hongroise. The delicacy, the phrasing, and the sentiment of the Schubert were sheer delight. It was one of the most completely enjoyable evenings which the Music Guild has offered. Casadesus' performance of Debussy's Twelve Prelude (Book II) was a masterly exposition of mood and dynamics. Peerce's recital found the tenor in magnificent voice, and his thrilling vocalism, combined with rectitude of interpretation and his genial personality made his program one of the season's memorable vocal recitals. Firkusny's program included a delightful performance of Beethoven's Haydnesque C minor Sonata (op. 10, No. 1), a lilting reading of the melodic Schubert A flat Impromptu (op. 90, No. 4), and Schumann's tremendous C Major Fantasia, in which the flow of the work was superbly sustained.

Casadesus Works Heard In Several Countries

During his sojourn at Fontainebleau last summer, Robert Casadesus finished his Third Piano Sonata and a Concerto for Cello. His works are frequently heard here and abroad. The pianist himself played his Third Piano Concerto with the orchestra de la Radio-diffusion Française under the direction of Vladimir Golschmann at the Theâtre des Champs-Elysées in Paris, and with the Concertgebouw Orchestra in Amsterdam. Gaby Casadesus, his wife, gave the first performance of his Concertstueck for piano and orchestra with the Orchestre de la Radio-diffusion in Paris.



THE CASADESUS FAMILY . . . Robert Casadesus (right), Mme. Casadesus, and their eldest son, Jean.

Casadesus will play a Chopin recital at Carnegie Hall on Feb. 25, in commemoration of the centenary of the composer's death; Mme. Casadesus will make several joint appearances with her husband in recital and with symphony orchestra here, and in Montreal with Les Concerts Symphoniques, playing Robert Casadesus' Concerto for Two Pianos. Their eldest son, Jean, started his career as a pianist this season with a tour of 29 concerts in the East, South and Middle West.

26th Music Week Will Stress "Friendly Ties"

The 26th annual observance of National and Inter-American Music Week, between May 1 and 8, inclusive, will stress the keynote, "Music Strengthens Friendly Ties of Individuals, Groups, Nations." It will again enlist some 3,000 communities, and through programs given by many organizations will aim "to make the public more conscious of the value of music to the community and to the individual citizen, to aid the progress of musical education for young people and adults." Headquarters of the National and Inter-American Music Week Committee are at 315 Fourth Ave., New York 10, N. Y. T. E. Rivers is the Secretary of the Committee.

Nashville Holds Music Conference

NASHVILLE, TENN.—The Nashville Conference on Music in the South was held on Jan. 25, sponsored jointly by the Nashville Civic Music Association, David Lipscomb College, George Peabody College for Teachers, Vanderbilt University and the Ward-Belmont School. In the morning a panel discussion was held on The Community Symphony Orchestra; The Contemporary American Composer was discussed in the afternoon; and in the evening the Nashville Symphony, William Strickland conductor, gave a concert at War Memorial Auditorium. On the program were Overture 1947 by Homer Keller, Robert Ward's Symphony No. 2, and the Beethoven, "Emperor" Concerto with Clifford Curzon, soloist.

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BOSTON

Fernandez Symphony in Premiere; Third Students' Symposium Set

By JULES WOLFFERS

Boston

Eleazar de Carvalho's return for a week of conducting activity with the Boston Symphony Orchestra set the final stamp of approval on the personable young Brazilian leader. Conducting four concerts in six days, he left his audiences, and incidentally his players, with the conviction that here is a baton personality of the first rank.

To single out one program for special mention, the list for the 17th pair of Friday-Saturday concerts included the first performance of the Symphony in B major by Oscar Lorenzo Fernandez; the Liszt E-flat Concerto, (Nicole Henriot, soloist) and Thus Spake Zarathustra, by Strauss.

We might have expected a brilliant exposition of the Brazilian music, which is what we received, but the Strauss work was done just as well, if not better. Seldom have we heard finer orchestral assistance in any piano concerto. Miss Henriot, youthful and attractive young performer from Paris, played the Liszt with fire, zest and enthusiasm to revive and renew what is usually regarded as a war-horse, but in this performance resembled more a champion three-year-old.

Fernandez Symphony Premiered

The Fernandez Symphony, composed in 1945, was one of the works left unperformed when the composer died suddenly last August. Although he is extremely well-known in South America with over a hundred published works, examples of his music have been rare in the United States with the exception of the energetic and effective Batuque.

According to Mr. de Carvalho, friend and colleague of the composer, the Symphony marked the start of a new period in Fernandez' art, which before had stressed themes of Brazilian character set mostly in chamber forms. There are four movements, all of which show mastery of form and effective use of material. The prevailing mood is tragic except in the scherzo, where native rhythms look back briefly before the slow movement sings its melancholy song. A gentle polytonality flavors the work and skillful counterpoint affords contrast to the broadly-sung melodies. This is a score of merit, and makes one want to hear a Second Symphony, also in manuscript and unperformed to this writing.

Friends of Symphony Meet

The following week Serge Koussevitzky returned after his mid-winter vacation to attend the annual meeting of the Friends of the Boston Symphony Orchestra and to conduct a Corelli Suite and Debussy's La Mer before that friendly audience. The business meeting was mostly given over to reports on the progress of the Koussevitzky 25th Anniversary Fund of $250,000, now three-fifths realized, and to give advance notice of a testimonial dinner for Dr. Koussevitzky at Symphony Hall, May 7, at the close of his final season as conductor of the orchestra. Oliver Wolcott was unanimously reelected as chairman of the Friends.

An example of typically Gallic aplomb was given us at Jordan Hall when what might have been a shattering experience was neatly shunted off by the French-American pianist, E. Robert Schmitz. Suddenly forgetting the music in the Prokofieff Sonata No. 7, the recitalist turned to the audience to remark that "perhaps he had better copy Dame Myra Hess and use the notes." Instead, he played Debussy's Clair de Lune, which is, as they say, a pretty far cry. This was followed by several encores done with the sparkle and deftness that had characterized the pianist's previous offerings of Bach, Chopin and Debussy. Nobody minded the lapse of memory particularly in the light of the good over-all level.

In Cambridge, Harvard's Department of Music presented the Roth String Quartet in a performance of Bach's Art of Fugue in the Roy Harris-Norton arrangement. One is grateful for any opportunity to hear the monumental masterpiece but at the same time one is forced to make serious reservations about a performance which brought Bach squarely into the eighteen-forties. The capacity audience, it is only fair to add, obviously did not share this view, and the applause was more than generous.

Bruckner Mass at Conservatory

Capacity audiences were also on hand for the New England Conservatory's presentation under the baton of Malcolm Holmes on two successive evenings, of Bruckner's Mass in E minor, a work new to Boston. The performance was fair; some choral imbalance and unwonted raggedness in the usually reliable winds affected the rating. The second evening Walton's Scapino was played briskly and smartly. Barber's Adagio for Strings and Liszt's Les Preludes completed the program.

While on Conservatory affairs, considerable interest is being aroused by the Third Annual Symposium of the International Federation of Music Students to be held in the school auditoriums. Music of students from member schools (Juilliard, Yale, Eastman, Curtis, New England Conservatory, Royal Conservatory, Toronto) and guest composers from Harvard, Smith, Boston University College of Music and Boston Conservatory will be presented in eight concerts, March 16 through 19. Discussion will follow each concert.

IGOR STRAVINSKY (center) and his son, Soulima, pianist, chat with Eleazar de Carvalho (right) at Symphony Hall after the Russian composer rehearsed the Boston Symphony in preparation for a two-weeks engagement.

Messiaen to Teach at Berkshire Center; Festival Opens July 16

The twelfth annual Berkshire Music Festival will open at Tanglewood, Mass., on July 16. Serge Koussevitzky will conduct the Boston Symphony in the usual three series of major concerts in the Music Shed, with the assistance of Leonard Bernstein and Eleazar de Carvalho, guest conductors.

Concerts will begin on July 16, when Dr. Koussevitzky leads the first of two pairs of small concerts in the Theatre-Concert Hall. These Saturday evening-Sunday afternoon programs will consist of music by Bach, Mozart, Haydn and Schubert. The major series begins July 28 and concludes Aug. 14.

The Berkshire Music Center's six-week session will extend from July 4 to Aug. 14.

The work of the Center will be carried on in five departments. Dr. Koussevitzky will head the orchestral conducting class, assisted by Leonard Bernstein, Richard Burgin, and Eleazar de Carvalho. Choral conducting will be taught by Hugh Ross and Christopher Honaas, head of the Music Department of Rollins College, Winter Park, Fla.

Orchestra and chamber music will again be a focal point of the activities, with the students' orchestra conducted by Dr. Koussevitzky, assisted by Messrs. Bernstein, Burgin and de Carvalho. The principals of the Boston Symphony Orchestra will study the orchestral parts with the students in the weekly sectional rehearsals. Chamber Music will be supervised by Gregor Piatigorsky, assisted by Richard Burgin, the members of Juilliard String Quartet and principals of the Boston Symphony, in addition to Jean Bedetti, Joseph Bernstein and Zvi Zeitlin. The song repertoire will be interpreted by Ralph Berkowitz.

The Composition Department, headed by Aaron Copland and Olivier Massiaen, will offer individual instruction in advanced work for a limited number of exceptionally talented students, divided in number between the classes of Mr. Copland and Mr. Messiaen, who will make his first visit to this country. The Opera Department is again directed by Boris Goldovsky.

Further information about the festival or the Music Center may be secured from the Berkshire Music Festival, Symphony Hall, Boston 15, Mass.

Lawrence Turner in Recital Debut

Lawrence Turner, bass-baritone, appeared on Feb. 27 in joint recital with Doris Hevener Bolvig, pianist. His accompanist was Catherine Rader. This was Mr. Turner's formal New York debut, although he has been heard here frequently in oratorio performances, on the radio and in the "Kellogg Gems" series at the West Side Theater.

Mr. Turner studied voice with Bernard Taylor of the Juilliard School of Music and with Allan Hinckley. During World War II he held a commission in the U. S. Army and served in the European Theater. In 1943 in London he was soloist at St. Peter's Church in Stainer's Crucifixion. After the end of hostilities he was stationed in Paris and studied with George Jouatte of the Paris Opéra and was soloist and the only American member at the time of a double quartet in the American Cathedral under direction of Lawrence Kilbourne Whipp. On duty with the Army of Occupation in Germany, Mr. Turner was allowed time to study German lieder with Lulli Alzen of the Berlin Opera. After leaving the Army he coached with Fritz Kitzinger and Catherine Rader at the American Theater Wing, and resumed his studies with Lucile Kellogg.

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CHICAGO

Ravinia Schedules Concert Stars; Vaughan Williams Quartet Premier

By DOSHA DOWDY

THREE leading artists—Artur Rubinstein, Heifetz and Piatigorsky—will appear together at Ravinia Park, probably the outstanding event of the 14 years since this music center has been in existence. The three will play together for the first time on Aug. 9, 11, 13 and 14 in sonatas, trios and solos, during the seventh week of the season.

The Ravinia season opens June 28, with Fritz Busch conducting the Chicago Symphony during the first week (he made his bow there last season). William Steinberg will lead the concerts of the second week; Fritz Reiner those of the third week; Dimitri Mitropoulos, the fourth. Sir Adrian Boult, musical director of the BBC, London, will revisit Ravinia during the fifth week; and Pierre Monteux will fulfill his ninth series here, conducting the sixth week.

Hannikainen and Ormandy Conduct

The Feb. 22 matinee concert by the Chicago Symphony was ably conducted by Tauno Hannikainen, and William Kapell was soloist in Prokofieff's Piano Concerto, No. 3, in C major. The performance was a brilliant one, with the pianist successfully adapting his abilities to the style of this sardonic, scintillating work. Convincing support was provided by the orchestra.

Handel's Concerto Grosso No. 10, in D minor, was played with a sonorous tone, and there were dramatic performances of Sibelius' Symphony No. 7, and Arne Oldberg's Dramatic Overture, Paolo and Francesca, written at the turn of this century. The last composer appeared on the stage to acknowledge applause and was recalled several times.

Eugene Ormandy returned to conduct the Thursday-Friday concerts of the same week, and Kapell was again the soloist. This was some of the most exciting music-making of the season, with the soloist's fiery playing and the orchestra's extraordinarily fine performance contributing equally to Rachmaninoff's Third Concerto.

The concert began with Kabalevsky's sprightly Overture to Colas Breugnon and concluded with an expressive playing of Tchaikowsky's Symphony No. 5.

G. B.

Casadesus Plays Chopin

A richly rewarding tribute to the centennial of Chopin was the piano recital by Robert Casadesus at Orchestra Hall on Feb. 20. The works played included four ballades, six mazurkas, six etudes, a polonaise, a nocturne and the Tarantelle. Mr. Casadesus nobly interpreted Chopin's music, with romantic ardor, beauty and drama, and achieved a triumph.

D. A.

Horowitz's Second Recital

Vladimir Horowitz, presented in the Second Orchestra Hall recital within the month here by George A. Kuyper, played to his usual overflow audience, filling the last seat of the crowded stage. Horowitz has great power over his audience—one never failing to be stirred by the extraordinary beauty of works such as Scarlatti sonatas and Mendelssohn song forms. Listeners were roused to high excitement by the artist's tremendous pianism, and touched with affection for his simple manner.

Jean Casadesus Orchestra Soloist

Jean, son of Robert and Gaby Casadesus, proved a surprise in his appearance as piano soloist. At 21 one may play with a high degree of technical skill or exquisite tone, but rarely with both. The Chicago Businessmen's Orchestra, which earlier on the evening of Feb. 21 had offered flabby Humperdinck, uninspired Brahms, was whip-lashed into a stirring accompaniment to the Beethoven "Emperor" Concerto by the young pianist's verve. A limpid, singing tone, memorable *pianissimi*, and an "inner focus" upon the music were other features of his brilliant debut.

G. N. M.

Chicago Manuscript Society Musicale

The Chicago Manuscript Society, whose director (and father) is Robert Dvorak, presented several artists in hitherto unheard compositions at Fullerton Hall on Feb. 19. Thaddeus Kozuch played his animated Sonata for Piano, Camille Anderson, well-known soprano, sang two groups of songs, including one of Hindemith; and Willis Charkovsky gave a skilled performance of a Piano Sonata by Nin-Culmell. The final number, and the most inspired in both writing and rendition, was Charkovsky's Two-piano Sonata, with Donna Turner of Los Angeles at one keyboard and the composer at the other. Lela Hanmer was the accompanist for Miss Anderson, and coartist with June P. Wollwage, who played a Sonata for English horn by Hindemith.

Thus a worthy and a much needed Society has scheduled three more concerts this season, on March 19, April 16, and May 14. The first two will be in Fullerton Hall and the final one in Orchestra Hall.

Stassevitch-Tarnowsky Sonata List

An interested audience, with some listeners standing, heard a Sonata Recital on Feb. 23 at the De Paul University School of Music. Paul Stassevitch, violinist, and Sergei Tarnovsky, pianist, played sonatas by Beethoven, A minor, op. 47; Brahms, A major, op. 100; and Richard Strauss, E flat major, op. 18. Their double performance was smooth, balanced, and in the words of a poet, "beauty truly blent."

J. DEL.

Fine Arts Quartet Premieres Williams Work

The fifth concert of the Fullerton Hall Series by the Fine Arts Quartet, on Feb. 23, brought the American premiere of Vaughan Williams' String Quartet in A minor (1947). A brief and beautiful work, essentially romantic in character, it is compact and direct in style, with a simplicity despite the richness of tonal texture and color in parts of the ensemble. The principal statement of each theme by the viola emphasizes the beauties of that instrument, making it the focal point of the thematic embellishment by the other three voices. The Williams work was preceded by the Mozart Quartet in D major (K. 499) and followed by the Brahms Quartet in C minor, op. 51, No. 1. All three works were played with the musical vitality and smoothness of ensemble characteristic of the Fine Arts Quartet.

H. L. B.

American Opera Co. Continues Series

When the American Opera Company (Anna Del Preda, director) presented Sunday afternoon and evening performances, Feb. 27, of Cavalleria Rusticana and Pagliacci, in the Eighth Street Theatre, some good talent was heard. Rosalind Grob, an experienced singer, formerly with the Chicago City Opera Co., sang convincingly the role of Santuzza, displaying striking talent for the operatic stage, and a rich voice capable of expressing the dramatic demands of the taxing role. She had a number of curtain calls. Other roles were well sung by Daniel Kamper, Helen Walsh, Mildred Staley and the versatile and gifted baritone Harold Papageorge, who also sang Silvio in Pagliacci. Patricia Ward's portrayal of Nedda was a refreshing one for her attractive way about the stage, vocal gifts and sincerity and good taste of performance. Some admirable singing was heard also from John Scott Stamford, Paul Durham and Samuel Costales in the respective roles of Canio, Tonio and Beppe. Nicola Berardinelli, experienced conductor, was in the pit. The performance as a whole was superior to those previously given by this organization.

Sidney Weiss at Fullerton Hall

Sidney Weiss, artist pupil of Paul Stassevitch, and winner of the violin award in the Young Artists' Competition sponsored by the Society of American Musicians, appeared in recital at Fullerton Hall, Feb. 27. A program highlighted by the Brahms D minor Sonata, Glazounoff's Concerto, and Saint-Saens' Introduction and Rondo Capriccioso, with shorter works by Bach, Bartok, Brahms, and Wagner, was admirably suited to display this gifted young player's talents. Purity and brilliance of tone, and bowing of delicacy as well as strength, were features. The Glazounoff suffered in places from faulty pitch and intonation, and, like the Brahms, has not yet the scope that experience and maturity will give. However, Mr. Weiss's playing, as a whole, is informed by taste, restraint, and musical quality that make it a pleasure to hear him. Sidney Stafford was at the piano.

H. L. B.

Purdue Glee Club Concert

The Varsity Glee Club from Purdue University invaded the stage of Orchestra Hall on March 1 and won an ovation. Though without a school of music, Purdue supports the Glee Club, a Concert Choir, an Orchestra, and a 400-voice University Choir. Albert P. Stewart, the director, has set and maintained high qualifications for these students. The program, studded with solos, ranged from religious music and spirituals to classics and modern works, including musical burlesque. So pleased was the audience that the men sang overtime, and still there were pleas for more.

J. DEL.

Richard Egner Appears

Richard Egner who gave a piano recital in Kimball Hall on Feb. 20, played with sharpness and power, and had obvious years of diligence and study behind him. His legato tones might come through more clearly of themselves, if his pedal foot were more restrained. His audience was enthusiastic about the ease with which he performed his program: the Bach Toccata in F sharp minor, Beethoven's Sonata, op. 110, Ravel's Sonatine, Chopin's Polonaise Fantasie, op. 61, Sound Piece No. 5 by Dr. John J. Becker, and Scriabin's D sharp minor Etude. His encores were Khachaturian's Toccata and the Chopin E minor Prelude.

J. DEL.

Holliger in Debut Recital

Russell Holliger, tenor, in his Chicago debut recital at Kimball Hall, Feb. 9, offered exceptionally pleasing songs, suited to his voice, light in quality but beautiful throughout a long range. His French group brought the most applause for the singer and for his sympathetic accompanist, Beatrice Holliger. Fine

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phrasing and lovely tone in Schumann songs and good diction in an interesting quartet of songs from Vaughan Williams' On Wenlock Edge marked the second part of the program, and he was obliged to add some encores. T. S.

Other recitals of importance given recently in Kimball Hall were those of Marshall Scott, baritone; Stefan Krayk, violinist; Mary Louise Boehm, pianist; and Ferzell Harrison, soprano, artist students of Arthur Burton.

Robert Macdonald's Activities

Robert Macdonald played recently in Wausau, Wisconsin and Albert Lea, Minn., for Floyd Worthington, and in Marshall, Mo., for Jean Dickenson. He is now on an extensive concert tour with John Carter through the West and the Midwest. After returning to Chicago he tours the West Coast.

On Palm Sunday, April 10, at the Church of the Atonement at 4 P.M. the Stabat Mater of Pergolesi will be performed with thirty women's voices and strings, under the direction of Ruth Ray. The soloists will be Lola Fletcher, soprano, and Lillian Lindskog, contralto. Mr. Macdonald's new Atonement Boy Choir will also make its first appearance with Bruce Abel, soprano soloist. Mr. Macdonald will be at the organ.

Sonia Sharnova Studio News

Sonia Sharnova's frequent engagements include her solo appearance, Feb. 26, on the Phi Beta Kappa program honoring Eleanor Roosevelt.

Professional activities of pupils from the Sharnova studios include those of Henrietta Chase as soloist for the Jewish Choral Society performance of Joshua, in Orchestra Hall June 12, with Jan Peerce, tenor; Signe Quale, now teaching at the University of Florida, where in addition to a recital (scoring both with audience and press) she is scheduled to sing in performances of Elijah and Blessed Damozel; and Elizabeth Klemm, soprano, who appeared during February in recitals at St. Joseph, Mich., the Three Arts Club, and for the Italian Club of the University of Chicago in a concert of Modern Italian Chamber Music, presented jointly with Hans Hess, cello, Charles Biondo, violin, and Elio Gianturco, piano.

Erma Rounds' Repertoire Guild

Fifteen members of The Opera Repertoire Guild (Erma Rounds, director) presented the program for the Chicago Woman's Musical Club in the Cordon Music Hall, March 3. Operas represented were Il Trovatore, Convent Scene; Aida, Ritorna vincitor, with Adriana D'Angelo as soloist; Mme. Butterfly, Letter Duet and Flower Duet. and Pagliacci, Scene II (given with action, scenery, costumes). Members of the Guild participating were Esther Breit, George Cliff, Adriana D'Angelo, Marian Dingle, Donald French, Alyce Heinzel, Ernest Knight, Eugene Leary, Charles Linnemeier, Faye Nelson, John Sauer, Rose Schneider, Jacqueline Tarallo, Sylvia Tross, and Lillian Yarmo. Programs were given recently by Misses Dingle and Schneider for the Hyde Park Travel Club, and by Misses Tross and Dingle, for the Central Eleanor Club.

Omega King's Activities

Pupils of Omega King who have appeared recently on programs are Hazel Hamilton, Rosetta Crowe, and Margaret King. Miss Hamilton sang at a party in the ballroom of the Drake Hotel, and also gave a recital in Detroit on March 10. Rosetta Crowe, soprano, was heard at the Open House Musicale given by the Chicago Negro Opera Guild at the Federated Women's Club House. Margaret King, soprano, sang two operetta numbers. Others on the program were Huel Brooks, soprano, Augustus Banks, tenor, and Titia Mae Thomas, soprano. The chorus sang the Waltz from Faust with Gladys Nelson, soprano, James Lucus, baritone, and Augustus Banks as soloists. Omega King, Musical Director of the Guild, conducted a musical quiz in which the audience participated. The Guild, which recently gave a program of opera music at the Haven School in Evanston, has as accompanist Lawrence Kimbrough. President is Gladys Nelson.

METROPOLITAN OPERA: Falstaff Returns in Sparkling Version

Verdi's Falstaff, revived at the Metropolitan on Feb. 26, turned out to be one of the most brilliant performances of the season, with a master conductor in the pit, and a sparkling assemblage on stage galvanized by the inspirational orchestral playing of the score. There were coordination, accuracy, clean attacks, excellent timing and an over-all jovial atmosphere of well-being and enjoyment.

The opera, despite the gorgeous tapestry of its musical design, has had some dull presentations in this theatre which did not help it to grow in public favor here. Primarily there is, of course, the difficulty of casting. The highest musicality is required of each artist, as well as expert character portrayal. As is well known, the score contains many animated ensembles between the principals who, in quartet and quintet, sing contrapuntally or in a rhythmic antiphony, sometimes in a three-against-four beat. On this occasion the musical hazards were delightfully and gracefully surmounted, with Fritz Reiner's incisive and sure beat giving the lead and setting the pace.

Creditable Portrayals

Leonard Warren, with his beautiful voice at its best, revealed an exceptional gift for comedy, surprising many of his "fans" who have applauded him in the more dramatic roles which he is customarily assigned. As the perennial, indestructible Sir John, he was immense —with no reflection on the padding— and did a superb job.

Closely seconding the name part was another vivid stage personality in Cloe Elmo who, as Dame Quickly, used her fine voice to accent the quirks and underlying satire of the tale. Also in the picture were Regina Resnik, offering tonally lovely singing as Mistress Ford; Licia Albanese, as sweet-voiced, appealing Anne; Martha Lipton, an attractive Mistress Page.

Giuseppe Valdengo, as Ford, came near to stopping the show with his E Sogno air, the furore of applause being ended only when Falstaff entered in his courting plumage. Giuseppe Di Stefano looked and sang well as young Fenton. Leslie Chabay was an effective Caius, and the two rascals, Bardolph and Pistol, were merrily depicted by Alessio De Paolis and Lorenzo Alvary. Ludwig Burgstaller pantomimed the slothful Innkeeper amusingly.

The high standard of the performance dropped a bit in interest in the final act after the ballet of fairies and demons concluded the tormenting scene, but it was quickly brought into line as the principals and ensemble gathered for the fugue and resplendent finale.

M. C.

Varnay and Harshaw in Siegfried

Astrid Varnay sang her first "Siegfried" Bruennhilde of the season and Margaret Harshaw returned to the role of Erda in Feb. 21's Siegfried. The rest of the cast, with Set Svanholm in the title part, John Garris as Mime and Joel Berglund, Wotan, had no innovations. Miss Varnay was in excellent fettle. Her greeting to the sun rang clearly and brilliantly, and in her love scene with Siegfried her tones had the requisite ecstasy and tenderness. The Erda of Miss Harshaw carried ominous prefiguration of the Gods' doom. Fritz Stiedry was the dynamic conductor.

M. L. S.

Changes in Salome-Schichi Bill

In the Gianni Schichi-Salome performance of Feb. 24 an epidemic of indispositions caused three changes of cast. Announcements had been made that Florence Quartararo and Thomas Hayward would be listed as the young lovers of the first-named score. They were replaced by Inge Manski as Lauretta and Giuseppe di Stefano as Rinuccio. This romantic couple charmed by their appearance and clear-voiced singing of the gentler roles. The remainder of the cast turned in a delightful job. Antonicelli conducted.

ASTRID VARNAY AS BRUENNHILDE . . . The soprano was heard in Wagner's Siegfried for the first time this season.

With Reiner conducting superbly, Salome moved to a highly dramatic if horrifying conclusion. Ljuba Welitsch magnificently depicted the depraved witch-girl. Frederick Jagel gave a splendid characterization of Herod. Herbert Janssen sang with sonority and tonal beauty the Jokanaan role. Kerstin Thorborg enacted a lascivious Herodias. Frank Murray, substituting for Thomas Hayward as the Second Jew, made an excellent showing. The work as a whole thrilled the audience which crowded into every inch of space permitted by the fire laws. M. C.

Peerce and Conner in Boheme

A largely familiar cast was heard in La Boheme on Feb. 25. As the poet Rodolfo, Jan Peerce scored a personal triumph for fine ringing tenor vocalizing and sincere acting in his first assumption of the role this season. Nadine Conner was a pathetic, demure Mimi and brought to the character an intelligent delineation, if not a voice of great power to cope with some of the ensemble scenes. Her sympathetic tone quality stood her in good stead, her best singing being in the fourth act death scene. Familiar figures in their respective roles were Frances Greer as Musetta, Francesco Valentino as Marcello, Italo Tajo as Colline, Melchiorre Luise in the double role of Benoit and Alcindoro, Hugh Thompson as Schaunard, Anthony Marlowe as Parpignol, and John Baker as a Sergeant. Giuseppe Antonicelli conducted with verve. H. I. B.

Figaro with Cast Changes

The Marriage of Figaro, on March 5, introduced Anne Bollinger as Cherubino and John Garris as Basilio in first performance here, with Frances Greer singing her first Susanna of the season and Francesco Valentino his first seasonal Almaviva. Miss Bollinger's chief charm lay in her delightful appearance and, though not always distinct in utterance, in certain felicitous qualities of tonal accuracy and phrasing. Mr. Garris' work was clear and convincing. Adequacy in a routine performance sums up the remainder of the delineations. Busch conducted. M. C.

Familiar Scores Repeated

The Tristan and Isolde mounting of Feb. 23 marked Margaret Harshaw's return to the role of Brangaene, one of her best. On Feb. 26 (evening), in Peter Grimes, John Brownlee sang his first Captain Balstrode of the season, Claramae Turner (Auntie) and Leslie Chabay (Bob Boles).

Traviata on March 2 had Eleanor Steber as an ornamental and tuneful heroine, the first appearance of Inge Manski as Flora Bervoix, and Hugh Thompson back as Baron Douphol. The fourth and last Goetterdaemmerung for this year was, like its predecessors, marked with feeling and musical profundity by Fritz Stiedry at the baton, and the familiar cast. The one replacement for the season was Irene Jessner as the Third Norn.

All-repeat performances were given of Pelleas and Melisande (Feb. 21), Falstaff (March 3) and Carmen (March 5 matinee).

Guatemala Successes Prompt Plans for New Season

CIUDAD DE GUATEMALA. — The Pro Arte Society, in its recent season, presented many artists familiar to music lovers in the United States, among them Jacques Thibaud, violinist, and Mona Paulee, mezzo-soprano.

The Orquesta Sinfonica Nacional has had a brilliant season. It is remarkable how this group has matured. Among its guest conductors were Jean Paul Morel and Clemens Kraus, both acclaimed for their performances.

The Opera Season had a spectacular success, performances being all sold out. Preparations for the coming season are already being made. The repertory is to consist of Carmen, Tosca, Trovatore, Traviata and Lucia.

MIGUEL SANDOVAL.

Musical Arts Piano Series

Artists to appear during the 14th season (1949-50) of the Musical Arts Piano Series have been announced by Mary Wickerham Concert Management, as follows: Muriel Kerr, Oct. 11; Audition Winner, Nov. 15; Clifford Curzon, Dec. 6; Byron Janis, Jan. 17; Claudio Arrau, Feb. 7, and Michelangeli, March 7.

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WALTER OPENS BEETHOVEN CYCLE

A Beethoven Cycle comprising the nine symphonies, overtures and concerti is the "farewell" present with which Bruno Walter leaves his present position as adviser to the Philharmonic orchestra. No more important and dignified undertaking could crown the unforgettable tenure of this great conductor. Having been all his life one of the most distinguished interpreters of the classical repertoire, he now at the apex of his career, is conducting these works in readings which in their maturity, complete understanding and deepest reverence can scarcely be equalled. Beethoven's music and Bruno Walter's interpretation are one. In the most felicitious way, work and conductor have grown into an harmonious entity.

The cycle started with the concerts on Feb. 24 and 27 which opened with the Overture to Egmont, played with moving power. The First Symphony had a sparkling, vivacious interpretation, and the "Eroica" received an epic reading of monumental scope.

The concerts on March 3 and 6 combined the Overture "Leonore" No. 2, the Symphony in D major, No. 2, and the Concerto for piano and orchestra in E flat major, No. 5. After entrancing readings of the symphonic works, Mr. Curzon discoursed the "Emperor" Concerto with truly imperial command of its technical and musical problems. The concerto is often performed, but rarely do soloist and orchestra find each other in such complete unanimity of conception and execution. It was piano playing of stature, and Mr. Walter's orchestral support held a lofty grandeur.

H. W. L.

CURZON WITH PHILADELPHIANS

The Philadelphia Orchestra, conducted by Eugene Ormandy, reaped musical glory on Feb. 22 with performances of Schoenberg's Theme and Variations in G minor, the Hindemith Mathis der Maler symphony, and Rachmaninoff's Piano Concerto No. 2 in C minor, with Clifford Curzon heard again as soloist. The Schoenberg opus contains the subtleties, structural skill, brilliant and telling expression, albeit some complexities, associated with this composer. In the Hindemith passages, Mr. Ormandy and his forces gave a transcendant reading, bringing out the mystical elements and the subtle play of lights and shadows. That the audience felt the power and intensity of this interpretation was revealed in the ovation at the conclusion.

The Second Rachmaninoff Concerto is one that has come in for slighting critical comment of late years. Mr. Curzon's version was evidence that, under the fingers of a consummate artist, the score is rich in musical resource and tonal splendor.

H. W. L.

AMERICAN SCORES BY BARZIN

The third concert of the National Orchestral Association (Leon Barzin, musical director) on Feb. 28 included American orchestral music, though the soloists mainly played standard repertoire. Vladimir Weisman was heard in Glazounoff's Violin Concerto, which he traversed with good technical facility, though hampered by a rather thin tone which reduced the effect of brilliancy. George Ricci, cellist, presented Haydn's Cello Concerto, his solid musicianship and technic enabling him to give a fine account of himself. He also was soloist in Boris Koutzen's Concert Piece for Cello and String Orchestra, which due to its thick orchestration often hampers the cellist in giving full due to his part.

The concert opened with Normand Lockwood's Weekend Prelude (first New York performance), a well orchestrated score of no great importance and closed with the premiere of H. A. Schimmerling's Symphony No. 1. The latter is a rather eclectic composition, influenced greatly by Mahler and other composers of the first half of this century. But the composer undoubtedly has the facility to write and orchestrate effectively. The concert was well received by the audience.

H. W. L.

ANTONINI LEADS MANILA BENEFIT

A benefit concert was given for the Manila Symphony Orchestra on March 5 by sixty members of the New York Philharmonic Orchestra, directed by Alfredo Antonini. Maria Kurenko, soprano, and Nena Del Rosa, 14-year-old pianist, who had appeared twice with the Manila Symphony before coming to America for further study, were the assisting artists.

Mme. Kurenko's delivery of the entire Mozart motet Exsultate, Jubilate, generally known only through its closing Alleluia, was notable for warm, skillful vocalism and impeccable style. Miss Del Rosario, playing Mozart's Concerto in A major, showed considerable poise and sincerity of purpose, but owing to her youth, conveyed little of the composer's message.

Two works were new to New York, Vivaldi's melodious Sinfonia from the opera Olimpiade and Benjamin Britten's sprightly Sinfonietta, op. 1, Ravel's Mother Goose Suite rounded out the orchestral offerings. All were given authoritative direction by Mr. Antonini.

W. A. T.

FESTIVAL INCLUDES WEINBERG OPERA

The ninth festival of Jewish Arts brilliantly performed in concert version Jacob Weinberg's opera, Hechalutz, on Feb. 19. Soloists were Leonore Portnoy, soprano, Nathaniel Sprinzena, tenor, Ann Dee, mezzo-soprano, and Lawrence Ehrlich, baritone, and the personnel was completed by the Hazomir Choral Society, the Newark Community Center Orchestra, a corps de ballet, and Alix Taroff and Paul Szilard, solo dancers. Mark Silver was the able conductor. Miss Portnoy, who has a lyric voice of dramatic timbre, sang with accuracy and authority. Miss Dee displayed warmth of temperament, clearly enunciating both English and Hebrew texts. The pleasant tenor tones of Mr. Sprinzena and Mr. Ehrlich's large and dramatic baritone were further assets of the performance. The capacity audience applauded principals and ensemble, as well as the composer and Rabbi Louis I. Newman, who addressed the gathering.

L. J. G.

HOROWITH AGAIN

Vladimir Horowitz' potent spell was cast again at his recital of Feb. 21, when the pianist played Mendelssohn's Three Songs Without Words, Beethoven's Sonata in D, op. 10, No. 3, Two Poèmes by Scriabin, Six Preludes, op. 38, by Kabalevsky, Chopin and Liszt groups, and his own Rakoczy March (after Liszt).

B. G.

ABBEY SIMON'S RECITAL

The Bach-Busoni Organ Toccata, Adagio and Fugue in C major, Schumann's Arabesque and Brahms' Variations on a Theme by Paganini, Books 1 and 2, made up the first half of Abbey Simon's recital on Feb. 23. Ravel's Gaspard de la Nuit, a group of Chopin and Liszt's Mephisto Waltz completed the official bill, prolonged by encores.

Mr. Simon since his last concert hereabouts has gained in stature, acquiring more refinement and a more poetic approach. This was evident in Ravel's atmospheric work, played with many colorful hues and shades. His Chopin, too, showed added poetic feeling and insight. The gigantic Bach transcription would have gained by more concentration, but technically its difficulties were mastered successfully. The Brahms Variations revealed a sound technician who capably conquered their tremendous virtuoso demands. A sizable audience applauded the offerings.

H. W. L.

BRUNO WALTER CONDUCTING
rehearsal of the New York Philharmonic-Symphony Beethoven cycle.

CASADESUS TRIUMPHS IN CHOPIN

Robert Casadesus on Feb. 25 gave a memorable all-Chopin program which marked the centenary of the composer's death. It consisted of the four Ballads, played in their sequence, six Mazurkas, six Etudes, the Polonaise, op. 26, No. 2, Nocturne, op. 62, No. 2 and the Tarantelle. The four Ballads, grouped together, impressed as one gigantic opus, in which emotional depth and feeling were completely expressed. Casadesus' intimate understanding of the minutest detail, his unfailing technical virtuosity, made for an unforgettable experience. The six Mazurkas had the same attributes, and the Etudes were played with stunning virtuosity and musicianship. The closing group rounded out a triumphant recital, one which embraced an emotional world of symphonic proportions.

H. W. L.

MYRA HESS CONCLUDES

In her last recital appearance this season, Saturday afternoon, Feb. 26, Dame Myra Hess played a program of Mozart, Beethoven, Chopin, and the Brahms-Handel variations. Easily her finest contribution of the afternoon, was the D minor sonata (op. 31, No. 20) of Beethoven, notable for its pianistic skill and communication of feeling.

W. A. T.

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MARC BROWN, VIOLINIST, IN BENNETT PREMIERE

Marc Brown, youthful American violinist, assisted at the piano with great sensitiveness by Brooks Smith, appeared on Feb. 27. He chose a demanding program including the Bach-Siloti Partita in E minor, Mozart's Sonata in E minor, Fauré's Sonata in A major and Wieniawski's Concerto in D minor.

The novelty was the world premiere of Robert Russell Bennett's Five Tune Cartoons. Written for Mr. Brown, they "seek to recall in sound some of the gay nonsense of a few of our comic artists, without in any way trying to reproduce their substance or their primitive simplicity." The subjects are Al Capp, Peter Arno, Edgar Martin, Charles Adams and Walt Disney. In these pieces Mr. Brown did his most convincing playing. In Fauré's Sonata he showed his fine sense of lyricism; in Bach's Partita and the Mozart Sonata, reliable technic and sound musicianship. An occasional insecurity of pitch seemed to be caused by his urge to play too fast in many instances. Since his last recital two years ago, Mr. Brown has made great advances toward a successful career.

H. W. L.

E. ROBERT SCHMITZ PLAYS FRENCH MODERNS

In his annual recital, March 1, E. Robert Schmitz offered an enjoyable evening of modern French piano music, listing the works of Ravel, Fauré, Satie, Roussel, Messiaen, Poulenc, Milhaud, and Debussy.

As in his previous appearances in New York, Mr. Schmitz's playing was distinguished for its polish, precision, clarity, and fine rhythmic sense. In his delineation of French music, he is an ideal exponent. He does not strive for pianistic effects of a spectacular nature; rather, he concerns himself with conveying the sensitive mood of the composer with complete emotional detachment and perfect control. The recital was an impressive survey of modern piano works, played and interpreted by a master long associated with the Gallic school. His work was enthusiastically received by the audience. W. A. T.

FRANK GLAZER, PIANIST

Frank Glazer, pianist, gave a brilliant recital on March 4. His program included Capriccios and Intermezzi of Brahms, Schubert's C minor sonata, Handel's G major Chaconne, a Purcell Siciliana, Aaron Copland's Piano Variations and Liszt's Valse Impromptu. The Brahms was played with genuine feeling and emotion; beauty in performance also was especially evident in Schubert's work. L. J. G.

TOWN HALL

FREDELL LACK APPEARS

Fredell Lack, violinist, assisted at the piano by Artur Balsam, opened her recital on Feb. 21 with Bach's Sonata in A major, No. 4, for violin and piano. She gave the work a straightforward reading, backed by her reliable technic, good bowing and appealing tone. Beethoven's Romance in F major was lyrically projected. Hindemith's youthful D major Sonata was treated like a classical piece and in this conception gained convincing force. Mozart's Concerto in G major, No. 3, might have been played with less restraint, though the slow second movement sounded well and the closing Rondo had great brilliancy. Of the shorter pieces in the last group, Vittorio Rieti's Rondo Variato should prove a welcome addition to violin repertoire.

H. W. L.

LANDOWSKA ON PIANO AND HARPSICHORD

Wanda Landowska played compositions by Fr. Couperin le Grand, Handel, Haydn and Rameau on her Feb. 23 recital. All of the works were played on the harpsichord with the exception of the Haydn sonata in E flat major which was done on the piano. In the darkened hall, and stage lighting consisting of one lamp, Mme. Landowska lent an atmosphere of informality to the occasion with some of her inimitable remarks. Naturally, the entire program was music making of the highest order. Cleanly articulated finger work, beautiful manipulation of dynamics and individual, though authoritative, phrasing were just some of the attributes. In the Haydn piano sonata Landowska again proved her mastery of that instrument and her interpretation, as well as her technique, was a model of how the piano should be played. R. K.

ALTON JONES OFFERS RIEGGER SCORE

Alton Jones included in his annual piano recital on Feb. 24 the Sonata No. 6 by Prokofieff. The most salient melodic theme occurs in the second Allegretto movement, martially flavored. Mr. Jones creditably conquered the technical complexities of the work, which must have been no small task to memorize. Another modern product was Wallingford Riegger's Four Tone Pictures (Prelude, Angles and Curves, Wishful Thinking and Grotesque) interpreted intelligently. (The composer took a bow.) From the standard piano repertory Mr. Jones was heard in Prelude and Fugue in A minor, Bach-Liszt; Sonata in B flat major, No. 24, Haydn; Papillons, of Schumann, brilliantly played and awarded the warmest applause; and Polonaise in F sharp minor, Op. 44, by Chopin. Several extras were given before the appreciative audience left the hall as the lights were turned on. H. I. B.

MIKHAIL SHEYNE AT KEYBOARD

Mikhail Sheyne, pianist, on Feb. 25 programmed a Bach-Busoni group, Schumann's Fantasie in C major, Schiabine's Sonata No. 5, Debussy's Suite "Estampes," and the Liszt-Busoni Fantasie on Two Themes from Mozart's Marriage of Figaro, believed to be the first New York performance. Mr. Sheyne is an artist of depth and maturity. He plays with authority and sound musicianship, investing each piece with competent interpretative skill. C. A. P.

STRAVINSKY MASS INTRODUCED WITH COMPOSER CONDUCTING

Robert Craft, musical director of the Chamber Art Society, must be thanked for its second Stravinsky Concert, which took place on Feb. 26. Under his baton the Octuor for flute, clarinet, two bassoons, two trumpets and two trombones (1923) received an authentic reading.

The chief event was the first U. S. performance of the Mass for mixed chorus and ten woodwind instruments (1948). Under the composer's leadership this work had two performances during the program.

The Mass was sung by a male choir of thirty from the Roman Catholic Church of the Blessed Sacrament, the voices equally divided—fifteen boys, fifteen men; of the latter five are altos, five tenors, five basses. With the exception of the Hossanah, voices and instruments are juxtaposed, but there they meet in a jubilant climax. The work is a mixture of medieval and romantic feeling, the latter most convincing when expressed in the closing Dona Nobis Pacem, with the entrancing flute melody.

W. H. Auden, Pulitzer Prize winner, read some of his poems. (Mr. Auden is collaborating with Stravinsky on a new opera, The Rake's Progress.)

Other works heard were the Sonata for piano (1922), played with complete familiarity by the composer's son Soulima and the Concerto for Two Solo Pianos (1935) performed by him and Beveridge Webster. Their interpretation had the earmarks of authenticity and gave the work great appeal.

The capacity audience was deeply impressed and feted composer and executants with enthusiasm. H. W. L.

NEW FRIENDS AND LEHMANN

Another season devoted to the best in chamber music was brought to a close by the New Friends of Music on Feb. 27 with a Lieder recital by Lotte Lehmann and Paul Ulanowsky at the piano. The familiar and shining merits

(*Continued on next page*)

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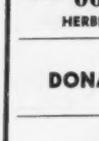

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NEW YORK CONCERTS

(Continued from preceding page)

of this notable voice-and-piano-tone combination were in evidence, and the usual large audience paid tribute. B. G.

IRENE ROSENBERG APPLAUDED

A piano recital of outstanding merit was given by Irene Rosenberg on Feb. 28, which drew a good-sized audience despite bad weather. Miss Rosenberg began her program with the Bach-Busoni Choral-Prelude in F minor ("I Call on Thee, Lord"), in which her organ-like legato tone evoked beautiful cantabile effects. Followed the Mozart Sonata in C major (K. 330), in which sure technical command and mastery of harpsichord-like figurations rewarded the responsive audience. Brahms' Intermezzo in C sharp minor and Cappriccio, Op. 116, revealed fine understanding. Beethoven's massive Sonata in A major, Op. 101, brought a major exhibition of her musicianship. Three Fantasies by William Bergsma, Soirée dans Grenade and Feux d'Artifice by Debussy, were followed by Sonata No. 3, of Prokofieff, abounding in brilliant display and mood contrasts that constitute a rare feature of Miss Rosenberg's presentations. Extras included Chopin's Nocturne in E minor. H. I. B.

LEHMANN'S THIRD RECITAL

An audience overflowing onto the stage greeted Lotte Lehmann on March 3 when she regaled her hearers with a characteristically finished delivery of a program of lieder by Schumann and Strauss and songs by Hahn and Duparc. With the sympathetic piano support of Paul Ulanowsky, Mme. Lehmann again revealed the high level of vocal art that has endeared her to a large public and she was in excellent voice. This was the diva's third local recital this season. H. I. B.

JOHN FEENEY, IRISH TENOR

John Feeney, Irish tenor, well known to radio and concert audiences, gave a recital Sunday evening, Feb. 27, before a large audience. He listed arias from Handel's Semele, Flotow's Martha, and Balfe's Bohemian Girl, and songs by Schubert, Rosa, Arne, Foster, Morgan, Martin, O'Brien, Moore, besides Scotch and Irish folksongs. Mr. Feeney is an ingratiating artist with a background of thorough training. As in previous recitals, his songs were interpreted in an easy manner with commendable taste and simplicity. His diction was excellent and he was always true to pitch. The upper range of his voice sometimes has an effect of tightness, whereas the vocal qualities of his middle and lower registers are generally appealing. Stuart Ross was the able accompanist. W. A. T.

ORFEO BY LITTLE ORCHESTRA SOCIETY

Gluck's opera Orfeo ed Euridice was presented in concert form by Thomas Scherman and his Little Orchestra Society on March 2, before a capacity audience. Some 40 singers from the Westminster Choir delivered the choral portions with splendid precision and well-balanced, clear phrasing. Mr. Scherman provided a sympathetic reading of the many intimate moods and colorings of the exquisite score.

Kathleen Ferrier as Orfeo exhibited a natural beauty and warmth of contralto voice; she sang with a depth of sincerity and a powerful, dramatic utterance, textually and musically, that was highly impressive at all times. The Che faro aria was delivered with supreme artistry and refinement. Ann Ayars as Eurydice gave pleasure with a well defined soprano voice and intelligent interpretative style, decidedly convincing. Louisa Kinlock, soprano, sang Amor gracefully, with a charming vocal quality. L. C.

BURL IVES SINGS FOLK LIST

Burl Ives, who has achieved enviable success singing folksongs to the accompaniment of a guitar in concert, Broadway musicals and radio, on the screen and records, made his first New York appearance in two seasons on March 5. Mr. Ives' repertoire of folksongs, many of which are unpublished, is almost fabulous and he sings them in a simple, ingratiating style uniquely his own. Particularly commendable is his fine diction which clearly communicates the text of each song. A capacity audience at Town Hall gave him an enthusiastic reception, to which he responded with many encores. W. A. T.

IGLESIAS IN SPANISH WORKS

On March 5 (matinee) Antonio Iglesias, Spanish pianist, devoted his program to works of his native country. The list contained some twenty pieces, all short and more appropriate for encores than for substantial program numbers. However, the music proved evocative and in its impressionistic coloring attractive. Padre Soler, a pupil of Scarlatti, was represented by a Sonata; the rest were composers of the 19th and 20th century. Ernesto Halffter, Federico Mompou, Joaquin Rodrigo, Munoz Molleda, Joaquin Turina, Enrique Granados, Isaac Albeniz and Manuel de Falla. Mr. Iglesias played their works with thorough feeling for their stylistic requirements. H. W. L.

TIMES HALL

AMELIA CARDWELL SINGS

A light, pleasant soprano was revealed by Amelia Cardwell on Feb. 21. Making her debut, the singer offered numbers by Poulenc, Bruneau, Ravel, Koechlin, Hindemith, Eichhorn, Britten, Duke and Vardell. Miss Cardwell's interpretations show taste and feeling. She was ably supported by Arpad Sandor at the piano. D. B.

LITURGICAL CONCERT

The Rev. Adolph Katchko and ten of his star pupils composed the Cantor and Choir at a liturgical concert presented on Feb. 23. The Cantors were seated around a large table facing the audience, with Mr. Katchko in the center leading the ensemble. Heard in solo numbers were David Kurlan, Eric Halpern, Felix Groveman, Arthur Karet, I. Solon, Eugene Flam, Jason Bauch, Harold Lerner. Mr. Katchko appeared as soloist with the chorus in several of his own compositions and arrangements. He possesses a fine dramatic baritone, with ample histrionistic ability to portray his meaning to those of his audience who did not understand the Hebrew text. L. J. G.

MATUSEWITCH, ACCORDIONIST

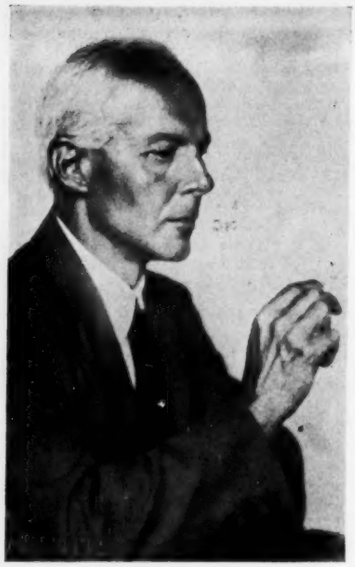
Sergei Matusewitch, accordionist, was heard on Feb. 25 in a program which included three of his own compositions, Etude in D minor, Artiste Fantasie and Capriccioso, along with works of J. S. Bach, Chopin, Achron-Matusewitch, Frosini, Lecuona and Gart. Mr. Matusewitch is a virtuoso on his instrument and achieved *tours de force*. His seriousness of purpose was attested by his additions to the limited repertoire for the accordion. D. B.

LOUISE AND HAROLD LEWIS

Louise Lewis, soprano, and Harold Lewis, pianist, were heard on Feb. 27 (afternoon). The singer, in music by Bach, Handel, Benati, a manuscript work by her husband, and scores by Bertram Fox and Wintter Watts, proved to have a lyric soprano of light quality and good technique. Mr. Lewis played Bach's Italian Concerto, Kabalevsky's Sonata No. 2 and a Brahms group; in the Bach he showed authentic style and good rhythm; his Brahms sounded a little heavy in the small confines of Times Hall. L. J. G.

JUILLIARD QUARTET IN BARTOK SERIES

The Juilliard String Quartet on Feb. 28 opened its series featuring the String Quartets of Bela Bartok. On this occasion, the Third, Second and Fifth were heard. They are designed on a plane of intellectual integrity, with a mastery of racial idiom and ingenuity in the em-



BELA BARTOK, late Hungarian composer, whose String Quartets are being played in their entirety by the Juilliard String Quartet.

ployment of effective and strangely alluring rhythmic contrasts. Beauty of color and stylistic originality distinguish the slow movements, or interludes between the more dynamic sections. A terrific primal energy motivates the whole.

The members of the instrumental group, Robert Mann, Robert Koff, violinists; Raphael Hillyer, violist, and Arthur Winograd, cellist, showed that they possess superior technical skill, sensitivity and artistry of no small order. To have presented works of major difficulty and unusual tonality with such clarity and superb delivery was an achievement meriting high praise.

M. C.

ARISTO MALE QUARTET HEARD

The Aristo Male Quartet, consisting of Stewart McCleary and Willard Pierce, tenors, and Ralph Mageissen and Robert Falk, baritone and bass, respectively, gave a recital on March 1.

Each of the soloists was heard in individual works, usually an operatic aria and songs. In these they revealed individual qualities of voice and varying degrees of technical maturity. As an ensemble their vocal blending was good and the diction often admirable. Among the group selections were pieces by Bizet, Praetorius and others. Edwin McArthur was the assisting pianist.

L. J. G.

MARIETTA BITTER AND CO-ARTISTS

An Evening of Chamber Music with the Harp was the title of the program of March 2 presented by Marietta Bitter and associates. Miss Bitter joined with others in each number, featuring her considerable talent as an ensemble rather than as a solo player. The list included a Trio by Rameau for harp, flute and cello; Bach's Sixth French Suite; Seven Popular Spanish Songs of Manuel de Falla, sung by Maria Marova, soprano, and with accompaniment transcribed by Carlos Salzedo for two harps, at the request of the composer; Salzedo's Sonata for Harp and Piano; and Ravel's Introduction and Allegro for harp, flute, clarinet and string quartet. Assisting artists, besides Miss Marova, were William Harms, piano; Cynthia Otis, harp; Kenneth Emery, flute; Emery Davis, clarinetist; and Rohini Coomara, cello. The program had musicianly distinction and charm. D. B.

GIFTED 11-YEAR-OLD PIANIST HEARD

Samuel Sanders, 11, made his recital debut on March 3 and gave a demonstration of piano playing that would have done credit to an older player. A remarkable feature was that Sanders had been born a "blue baby," recovered after a delicate operation two years ago and a few months later began his musical education under Mme. Hedwig Rosenthal. His tone is surprisingly full and musical for a child; though his pedalling at times caused a blurring effect, he negotiated octaves, arpeggios, fifths and thirds with apparent ease. A break between striking right and left hand chords can be corrected under such excellent guidance. He also has keen intelligence. The marvel is that so wide a repertory could have been memorized in so short a time and be so well played.

The following works were presented: Two Sonatas, Scarlatti; Toccata G major, Bach; Fantasy C minor, Mozart; 2 Bagatelles, op. 119, No. 2 and op. 126, No. 4, Beethoven; Mazurka, op. 33, No. 4, Fantasy-Impromptu and Larghetto from F minor Concerto, Chopin (second piano beautifully played by Mme. Rosenthal); Valse oubliée, Liszt; Toccata, Katchaturian; Clair de Lune and Fireworks, Debussy. H. I. B.

CARNEGIE RECITAL HALL

SAUL SCHECHTMAN CONDUCTS CHAMBER GROUP "27"

A new chamber orchestra, Group "27," named after the number of participants, gave its debut concert on Feb. 21. Under the circumspect guidance of Saul Schechtman, the orchestra offered an interesting program opening with Hugo Wolf's Italian Serenade in a lively performance. More frequent playing will certainly improve the details of the otherwise spirited reading. Robert Starer, Israeli composer-pianist, was soloist in the first performance of his Piano Concerto, an appealing and colorfully inventive work. The piano part presents a mixture of Debussyan hues with percussive and rhythmic devices. The work was received most cordially.

After intermission there followed Charles Ives' Third Symphony, and Mozart's "Prague" Symphony in interpretations which spoke for the sincerity of this young group. H. W. L.

NEWS IN BRIEF

Andor Foldes, pianist, opened a two months' concert tour in Europe with a recital in Paris on March 8.

Suzanne Sten, mezzo-soprano, will be soloist with the Buffalo (N.Y.) Symphony under William Steinberg on March 29.

The North Carolina Symphony Orchestra, Benjamin Swalin, conductor, is on its fourth annual tour, appearing all over North Carolina and in neighboring states in approximately 125 concerts, including 72 free programs for school children.

Regina Resnik and Brenda Lewis were honored on Feb. 24 by clubwomen of Brooklyn at a fashion show and tea at the Hotel Bossert. The singers are the soloists (March 16 and 20) at the first concerts of the Brooklyn Symphony.

Recent appearances of Gertrude Lindhorst, soprano, include her recital on the American Artists Series at the Brooklyn Academy of Music; a program at Friends Seminary for the American Friends Service Committee; and for the Round Table Club at Hotel Bradford.

Siegfried Landau, composer-conductor, on March 2 gave an illustrated lecture on Jewish Music for the New York University Jewish Cultural Foundation.

Arthur Bennett Lipkin, the new Musical Director of the Birmingham Civic Symphony Orchestra, comes to his post from membership in the first violin section of the Philadelphia Orchestra. He has also organized and conducted the Main Line and Germantown Symphonies. Eugene Ormandy recommended him to the Birmingham group.

Delphine Klockman, soprano, gave a recital in the San Pedro Playhouse, San Antonio, Tex., for the benefit of the Anna Hertzberg Music Center. It is planned to erect this music center in Brackenridge Park in memory of Mrs. Hertzberg, who founded the Tuesday Musical Club in 1901, the first music clubs for women in Texas, and one which is identified with presenting many notable concerts in the city.

J. Arthur Lewis, Los Angeles Music Coordinator, announces the appointment of Allen C. Lannom as supervisor of adult choruses for the Bureau of Music. The bureau, a division of the Los Angeles Department of Municipal Art, sponsors more than 40 youth and adult choruses and community sing groups in the city.

Lorenzo Alvary sang Baron Ochs in Rosenkavalier under Max Reiter during the San Antonio (Tex.) Symphony Society's fifth Grand Opera Festival.

Margaret Sittig, violinist, and her father Frederick V. Sittig, pianist, gave their annual Palm Beach, Fla., recital on March 13.

Norman Farrow, baritone, and Arline Carmen, mezzo-soprano, were presented in recital on Feb. 28 by the Rybier Music Club of Washington, D. C.

Michel Gibson, violinist, and Irving Schwerké, pianist-commentator, resident musicians of Appleton, Wis., left at the end of February for a six-week concert tour of civic concert, college and academy appearances. The duo return to Appleton in the middle of April to resume their teaching at the Gibson-Schwerké Studios.

17-Year-Old Cleveland Pianist Plays Own Sonata

CLEVELAND, O.—Several weeks ago the Detroit Orchestra announced it would appear at the Music Hall with Kenneth Wolf, 17-year-old Cleveland composer-pianist, as soloist in his own Concerto under the direction of Karl Krueger. In the meantime the Detroit organization cancelled all its concerts on tour this season, and it looked as if the long awaited opportunity for the one-time child prodigy had vanished. However, the young musician, who has studied with Artur Schnabel, decided to go ahead and transform his concert into a piano recital, with his own Sonata No. 3 replacing the Concerto which had been commissioned by Artur Rodzinski.

Graduated from Yale College summa cum laude at 14 as a chemist, with a pre-medical course thrown in for good measure, he is simple and unassuming at the piano. He gave a distinguished and intellectual performance of such items as the Bach E minor English Suite, a Mozart Rondo, Beethoven's Waldstein Sonata, all in strictly classical style, with technical proficiency. His Chopin group, if not romantic, was nevertheless replete with fine dynamic shadings; he played moderns, Prokofieff and Villa-Lobos, quite in the vein. His own Sonata in three movements, clothed in the modern idiom, revealed a clear perception of form and a resourceful treatment of sound musical ideas and arresting rhythms. The large Music Hall was filled with a friendly audience that applauded the young artist heartily. He gave several encores, including a Brahms Intermezzo.

In a special symphony program under Rudolph Ringwall's baton, Salvatore Baccaloni delighted his enthusiastic hearers with excerpts from Mozart and Verdi operas. Though stripped of his comic attire, he was able to convey the atmosphere of the stage, bringing to life the cunning, facetious, and pompous aspects of his various characters to perfection—a wonderful singing actor!

At the Little Theatre, a discriminating audience applauded the exquisite playing by the Budapest Quartet in a program of Mozart, Ravel and Beethoven.

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TWO ERAS IN CONFLICT . . . Scene from Act I, Scene 2, of White Wings. Archie Inch (Samuel Bertsche) questions Mary Todd (Margaret Burtaine) about the oil can which ministers to the new-fangled motor car.

White Wings, Douglas Moore's Opera, Receives World Premiere in Hartford

Hartford, Conn.

Douglas Moore's musical setting of Philip Barry's play, White Wings, received its world premiere at the Julius Hartt School of Music in four performances, Feb. 9 through 12, before capacity houses. The work was produced by the opera department of the School and presented under the auspices of the Hartt Opera Guild.

Dr. Moore, MacDowell Professor of Music at Columbia University, wrote the musical setting for White Wings during a sabbatical year, 1934-35, while holder of a Guggenheim fellowship. With the exception of the last scene, written by Mr. Barry especially for the musical version, and some necessary cutting, the libretto uses the text of the play exactly.

Amusing Libretto

Set in New York City about the turn of the century, the plot revolves about the "White Wings," or street cleaners, who revere the horse and resist the coming of the automobile. Archie Inch, a "White Wing," falls in love with Mary Todd, the daughter of an automobile manufacturer and a believer in the horseless carriage. Their opposing views keep them apart until Mary decides to remove all obstacles.

The subject makes for picturesque stage situations, considerable humor and period color. Dr. Moore has given to his score some appealing musical themes, particularly in the lyrical love scenes. The writing for chorus and orchestra is done with a practised hand. Parts of the solo vocal lines could be made more forceful and convincing, but as a whole the opera has a genial quality.

Capable Production

The production brought great kudos to the Julius Hartt School of Music. The singers in general sang their English words with clear diction. The musical direction, too, abounded in vigor and incisiveness. Considering the small stage, the action progressed with ease. The singers excelled in their dramatic portrayals, in several cases also bringing good voices to their roles.

Appearing in principal roles in the cast of 30 were Margaret Burtaine, Shirley Emmons, Frederick Collins, Spelios Constantine, Samuel Bertsche, Louise Greenfield, Philip Treggor, Walter Born, and Jack Chazan.

Moshe Paranov, musical director, conducted all performances. Sets were designed by Dr. Elemer Nagy, stage director for all Hartt opera productions. Irene Kahn was production manager and coach and Louis Pellettieri, assistant conductor. Technical production was under the direction of Jean Bannihr.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 15. Philadelphia Orchestra, CH, E; Lola Corini, pianist, TiH, E.

March 16. Boston Symphony Orchestra, CH, E; Norah Drewitt, pianist, Geza De Kresz, violinist, TiH, E.

March 17. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, Leonard Rose, cellist, Walter Hendl, pianist, soloists, CH, E; Niels Groen, pianist, TH, E.

March 18. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, Leonard Rose, cellist, Walter Hendl, pianist, soloists, CH, A; Collegiate Chorale, CH, E; Phyllis Linke, soprano, CFCH, E.

March 19. Boston Symphony Orchestra, CH, A; Sheila Munzer, pianist, TH, A; Gertrude Neidlinger, concert comedienne, TiH, E; Olga Balasenowich, dance concert, CRH, E.

March 20. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Arlie Furman, violinist, CH, 5:30 p.m.; June McMechen, soprano, TH, A; Albert Weintraub, violinist, TH, 5:30 p.m.; Maybelle Van Rensselaer, contralto, TH, E; Lillian Chookazian, contralto, TiH, A; NAACC, TiH, E; Kay Bergman, pianist, CRH, A.

March 21. Vladimir Horowitz, pianist, CH, E; Harry Shub, violinist, TH, E; Larry Walz, pianist, TiH, E.

March 22. Ferruccio Tagliavini, tenor, and Pia Tassinari, soprano (benefit), CH, E; Tota Economos, pianist, TH, E; Mordecai Heiser, tenor, CRH, E.

March 23. Harry Cykman, violinist, CH, E; Bowdoin College Glee Club, TH, E; Marion Selee, mezzo-contralto, and Tom Emlyn Williams, baritone, TiH, E.

March 24. New York Philharmonic-Symphony, Stokowski conducting, John Corigliano, soloist, CH, E; Tom Scott, folksinger, TH, E.

March 25. New York Philharmonic-Symphony, Stokowski conducting, John Corigliano, soloist, CH, A; Jascha Heifetz, violinist, CH, E; Henriette Michelson, pianist, TH, E.

March 26. Rudolf Serkin, pianist, CH, A; New York Philharmonic-Symphony, Stokowski conducting, CH, E; College of St. Elizabeth Glee Club, TH, E.

March 27. New York Philharmonic-Symphony, Stokowski conducting, CH, A; William Masselos, pianist, CH, 5:30 p.m.; Claudio Arrau, pianist, CH, E; Skidmore College Chorus, TH, A; Robert Schrade, TH, 5:30 p.m.; Nicholas Farley, tenor, TH, E; Frances Chesno, violinist, with Otto Herz, pianist, TiH, A; Hubert Valentine, tenor, TiH, E; Phyllis McCurry, pianist, CRH, A; Mimi Korell, soprano, CRH, E.

March 28. Enrique Arias, pianist, CH, E.; Kathleen Ferrier, contralto, TH, E; Juilliard String Quartet, TiH, E.

March 29. Philadelphia Orchestra, CH, E; Maria Theresa, dance concert, CRH, E.

March 30. New York Youth Concerts, CH, A; Schola Cantorum, CH, E; Myriam Ferretti, soprano, TH, E.

March 31. New York Philharmonic-Symphony, Stokowski conducting, CH, E; Barbara Custance, pianist, TH, E; Felice Tak-

Rochester Men to Record

The Rochester (N. Y.) Philharmonic Orchestra has signed a recording contract with RCA-Victor, as announced by Arthur M. See, the orchestra's manager, who also announced the renewal of Erich Leinsdorf's contract for next season.

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PASSED AWAY

REGINALD OWEN MORRIS, 62, composer, author and noted teacher of theory, died on Dec. 15, according to recent advices from England. He studied at Harrow, New College, Oxford, and the Royal College of Music, being professor of composition at the last school for 20 years prior to his death. From 1926 to 1928 he visited the United States and headed the department of theory and composition at Curtis Institute of Music. He was the author of Contrapuntal Technique in the 16th Century, Foundations of Practical Harmony and Counterpoint, Figured Harmony at the Keyboard, The Structure of Music, and (with Howard Ferguson) of Preparatory Exercises in Score Reading. His compositions included a Symphony; also chamber music and songs.

IVAN T. GOROKHOFF, 69, from 1918 to 1945 director of choral music at Smith College, died in a New Haven, Conn., hospital on Jan. 24. He came to the U. S. in 1912 to direct the choir of the Russian Cathedral in New York, which also toured in concert under his direction. His widow, a son and a daughter survive.

ALEXANDER SAVINE, 67, composer and conductor, died in Chicago on Jan. 19. A native of Serbia, he composed symphonies and operas, and had conducted in London, Geneva and Zurich. His wife, Lillian Blauvelt, operatic soprano, died 18 months previously.

BORIS ASAFIEFF, 63, composer and chairman of the union of Soviet composers, died recently according to announcement made by the AP in London. He studied with Rimsky-Korsakoff, and had several ballets and other works produced. Under the pen-name of Igor Gleboff, he wrote many articles on music.

MRS. JULIAN CARILLO, wife of the Mexican composer, passed away in New York on Jan. 28. The composer, his wife and daughter were en route to Europe where he was to lecture on his novel modern style of composition utilizing intervals smaller than the quarter-tone.

HERBERT STOTHART, 46, composer of many motion picture scores, died in a Los Angeles hospital on Feb. 1. Born in Milwaukee, he studied at the University of Wisconsin and taught on the faculty there, later serving as producing musical director for Broadway musical shows. Among composers with whom he was associated in this field were Lehar, Gershwin, Youmans and Friml. In 1930 he went to Hollywood and had been under contract to Metro-Goldwyn-Mayer, as musical director among others of Nelson Eddy and Jeanette MacDonald, and winning an Academy award for his score to Wizard of Oz. His widow, two daughters and a son survive.

A. ATWATER KENT, 75, pioneer radio manufacturer and music patron, died at his home in Bel-Air near Hollywood, Cal., on March 4. Twenty years ago he sponsored a Sunday night radio hour which introduced many musical celebrities to the air, and created the Atwater Kent Foundation to conduct nation-wide auditions for musical performers, the prizes including large money awards and courses of study in prominent music schools.

SIR STANLEY MARCHANT, 65, British organist and teacher, died in London on Feb. 28. Since 1936 he had been principal of the Royal Academy of Music.

SIEGMUND VON HAUSEGGER, 76, Austrian composer and conductor, died recently according to advices from Germany.

ELIZABETH DEMAREST LEONARD, 85, who sang as a contralto soloist at Fifth Ave. Presbyterian Church, New York, and was heard in oratorios at the turn of the century, died in Ridgewood, N. J., recently. She was the widow of Mortimer H. Leonard, and had been a founder and later president of the Cecilia Society of North Bergen.

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PICKUP CHATTER

Few orchestral discs have been released since last month, the only one of any importance being Stokowski's version of Francesca da Rimini. This is a work much admired by Tchaikovsky devotees, though only a fanatic could take a repeated dose of it. Tchaikovsky takes much time getting down to the point, and when he finally drops nature painting to get to the lovers, the result is one of the most sentimental themes he ever composed. Stokowski makes his reading as dramatic as one could desire, though he is a little too zealous at times, and the ending contains a few effects perhaps not originally intended by the composer. There are a few cuts. On the whole the recording is good, but the surfaces are a little high, especially on the last side—Sibelius' quiet Maiden with the Roses. The Kurtz disc contains one unfamiliar, though not too exciting, novelty—the Mazurka from Glinka's Life for the Czar. Excellent recording prevails, and most people would prefer the quieter surfaces of the microgroove disc.

Needed Recordings from Vox

Vox is responsible for a pair of needed recordings. There has been no version of Mozart's great E flat Concerto (K. 271) since the Gieseking set (about 1937), and the Stravinsky Two-Piano Concerto is a first domestic recording. Since the Gieseking performance is obsolescent (as pertains to recording characteristics) there is no point comparing his performance with that of Gaby Casadesus, especially since the latter can stand very well on its own. She is a well-disciplined pianist, not especially poetic but always musicianly. The recording captures the mood, with Paray's accompaniment nicely balanced against the solo part. In the first movement, Casadesus uses Mozart's own cadenza; in the last she substitutes a different and shorter one, probably to fit the recording on seven sides (the Gieseking occupies eight).

The title of the Stravinsky Concerto for Two Pianos is misleading, since no orchestral accompaniment is present. Composed in 1935, it is a powerful piece of music, with an especially appealing Notturno as a slow movement. There are four in all—Allegro, Notturno, Four Variations, and Prelude and Fugue. Each of the sections has something to recommend it, although the substance may not be readily apparent on first hearing. Appleton and Field play energetically, though they lack something of the dryness of texture demanded by the lines. The set is worth having.

Horowitz and Other Pianists

Two albums represent the work of Vladimir Horowitz. One is a popular Mozart Sonata (in F, K. 332); the other a Sonata by Kabalevsky. Much superficial excitement features the latter, which is tailor-made for the Horowitz delivery. In the Mozart work it is quite apparent that the pianist is making a mighty effort to adhere close to the style. The dynamics are toned down, the finger work cool and plastic. Nevertheless the total result is unconvincing, being neither Mozart, exactly, nor Horowitz, exactly. It's hard to explain, but an excess of nervous energy, anything but Mozartian, makes itself felt throughout the delivery. The recording in both the Kabalevsky and Mozart is superior.

Chopin is played by Jonas and Janis (the neatest alliterations of the season; that combination of names would be magnificent for a two-piano team). Maryla Jonas has selected nine Chopin mazurkas rather arbitrarily, since the collection could have been much stronger musically. Her playing has a full quota of sensitivity; and despite the fact that her rubato may seem overdone to the modern generation of listeners, it has much in common with the style of many of the great Chopin players of the past. Occasionally Miss Jonas somewhat forces the issue, making too much out of little things. Her tone sounds lovely, as much as the rather dull recording will permit, and she is one of the few pianists who knows how to manage a pianissimo. Interesting playing, on the whole, and worth inclusion in any library of piano recordings.

The single disc of three Chopin Etudes is expertly played by young Byron Janis, and it is a testimony to an admirable set of fingers. Objectivity is the keynote of his interpretation, but better that than a misplaced individuality.

The two Russ pieces, on a Pyramid disc, are examples of salon music touched by sweet jazz, and are competently played by the composer.

Jascha Heifetz follows his recent recording of the first two Beethoven violin sonatas with the Sonata in F (op. 24). Like the others, this is a fast-paced, smooth performance, a little off-hand in conception, and generally flawless in execution. If Heifetz has embarked on a complete recording of the Beethoven violin sonatas he will, if nothing else, set a standard of precise, accurate playing.

Vocal Singles

Ljuba Welitsch, who triumphed as Salome, is represented on a Columbia disc as Agatha in the great soprano solo from Weber's Freischütz. It is an imposing performance. Again (as in the Beecham Elektra set for Victor) the singer shows a big, clear voice, a flaming temperament, and sufficient penetration to cut through any orchestral screen. The accompaniment is well handled, and the recording is excellent.

Licia Albanese displays her usual reliable singing in the Mozart and Donizetti arias. The disc shows her in better voice than she has been for the past two seasons at the Metropolitan, Miss Albanese does not often sing Mozart, but her Deh Vieni from Figaro is beautifully projected and warmly interpreted. Her aria from Don Pasquale is even more idiomatic, despite a suggestion of strain in a few passages.

The pair of Strauss lieder are sung with affection and understanding by Marian Anderson, who may not have the vocal flexibility she once had but does have musical maturity. Elmo Russ is represented on a Pyramid disc with two of his songs—Spanish Journey and Cross. Both are quiet, lyric pieces, orthodox in conception, and well sung by Frederic White.

RECENT DISC RELEASES

Orchestral

GLINKA: Mazurka (Life for the Czar); SHOSTAKOVICH: Polka (Age of Gold); RIMSKY-KORSAKOFF: Flight of the Bumble Bee. N. Y. Philharmonic, conducted by Kurtz. Columbia 7-inch microgroove disc 3-101, 90c; or disc 12937-D, $1.25.

TCHAIKOVSKY: Francesca da Rimini; SIBELIUS: Maiden with the Roses (Swan White). N. Y. Philharmonic, conducted by Stokowski. Columbia set MM-806, 3 discs, $4.75.

Instrumental

BEETHOVEN: Violin Sonata in F. (Op. 24). Jascha Heifetz (violin), accompanied by Emanuel Bay. Victor set DM-1283, 2 discs, $3.50.

CHOPIN: Nine Mazurkas (Nos. 48, 27, 29, 50, 21, 18, 16, 35 and posthumous G major). Maryla Jonas (piano). Columbia set MM-810, 3 discs, $4.75.

CHOPIN: Etude in E (Op. 10, No. 3); Etude in F (Op. 25, No. 3); Etude in G flat (Op. 10, No. 5). Byron Janis (piano). Victor disc 12-0431, $1.25.

KABALEVSKY: Sonata No. 3 (Op. 46). Vladimir Horowitz (piano). Victor set DM-1282, 2 discs, $3.50.

MOZART: Sonata in F (K. 332); BACH-BUSONI: Nun Komm' der Heiden Heiland. Vladimir Horowitz (piano). Victor set DM-1284, 2 discs, $3.50.

MOZART: Concerto in E flat (K. 271); Six Variations in F. Gaby Casadesus (piano) and Lamoureux Orchestra conducted by Paray. Vox set 650, 4 discs, $6.

RUSS: Dreams; Goodnight. Elmo Russ (piano). Pyramid 10-inch disc, sides E 111-112, $1.50.

STRAVINSKY: Concerto for Two Pianos; MOZART: Theme and Variations in G. Appleton and Field (duo-pianists). Vox set 650, 3 discs, $4.75.

Vocal

MOZART: Deh Vieni (Marriage of Figaro); DONIZETTI: So anch' io la virtù magica (Don Pasquale). Licia Albanese (soprano), with Victor Orchestra conducted by Marzollo. Victor disc 12-0733, $1.25.

RUSS: Spanish Johnny; Cross. Frederic White (basso), accompanied by Elmo Russ. Pyramid 10-inch disc, sides E 106-107, $1.50.

STRAUSS: Morgen; Befreit. Marian Anderson (contralto) accompanied by Franz Rupp. Victor disc 12-0734, $1.25.

WEBER: Agatha's Aria (Der Freischütz). Ljuba Welitsch (soprano), with Philharmonia Orchestra conducted by Susskind. Columbia 7-inch microgroove disc 3-102, 90c; or disc 72777-D, $1.25.

St. Louis Hears Milhaud Novelty

St. Louis, Mo.

Darius Milhaud is to be credited with the elevation of the marimba-vibraphone combination into the musical Big League. His new Concerto for these instruments was given its world premiere by the St. Louis Symphony Orchestra with Jack Conner, a member of the percussion section, as soloist. This artist's spectacular virtuoso performance not only marked a new and welcome departure from the customary concert routine, but moved the critics to paeans of praise, and the audience to excited exhibitions of approval.

The work, in three movements, is packed with interest, and its technical hazards require an executant of superior abilities to negotiate. With the many rapid changes in hammers to effect the various indicated tone colors, the work is interesting to see as well as to hear. It is a safe assumption that other cities will be hearing this work in the near future.

On the same program, Zino Francescatti's great performances of the Bach A minor and the Prokofieff G minor violin concertos revealed these two contrasting works in the highest degree of perfection. Vladimir Golschmann began and ended the program with the overtures to Don Giovanni and Tannhaeuser.

Soloists and New Hearings

Seymour Lipkin, winner of the Rachmaninoff award, made his local debut playing that composer's Paganini Variations with brilliant effect. His musicianship and general equipment are outstanding, and he was generously applauded and invited to add extra numbers. Prokofieff's second Romeo and Juliet suite was given its first St. Louis performance by Mr. Golschmann, and its reception was of ovational proportions. The prelude to the third act of Tristan, with its impressive English horn solo by Walter Kessler, was also notably played. Leon Algazi's Largo, a treatment of Kol Nidrei, was of slight importance. The popular Rosenkavalier waltzes closed the program.

At the next to last concert program of the season, Gregor Piatigorsky made the Dvorak Cello Concerto sound like really great music—a feat not every artist can accomplish. His admirers were lavish in their demonstration and called for the usual encores. The orchestral list included a Gretry-Mottl ballet suite, Wagner's Siegfried Idyl and Ravel's La Valse, done with Conductor Golschmann's inimitable style and finish.

The orchestra embarked on a tour of nine states, during which 23 concerts will be played, and on its return will complete the sixty-ninth season with another pair of concerts.

The Principia Concert Course presented Jacob Lateiner in a piano recital in which the brilliant young technician offered works ranging from Bach-Busoni to Prokofieff, the latter's Toccata keying the large audience to frenzied applause and bringing forth several encores.

O. C.

NEW PUBLICATIONS

Carl Fischer, Inc., became the exclusive selling agent and distributor in North America for the Music Press, Inc., catalogue on March 1. The announcement was made jointly by Richard H. Dana, president of Music Press, Inc., and Frank Hayden Connor, president of Carl Fischer, Inc., The catalogue ranges from Virgil Thomson's Four Saints in Three Acts to original choral music by William Billings; and early and contemporary music for solo and instrumental groups in teaching and concert category. . . . Nikolai Sokoloff, musical director of the Musical Arts Society of La Jolla, Calif., has commissioned Norman Dello Joio to compose a work for Chamber Orchestra, to be performing in August during the summer season. Since Mr. Dello Joio has an exclusive publishing contract with Carl Fischer, the score and parts of the new work will be made available through the firm. . . . Theodore Presser Co. announced the appointment of Richard C. Newbold, Jr., as assistant to the president.

Recent premieres included a work by Tadeusz Jarecki, titled Krakow Symphony, which was heard for the first time on Feb. 27 when it was played by the Warsaw Filharmonia. Mr. Jarecki is a member of the teaching staff of the Music Department at Columbia University. . . . Arthur Kreutz's Music for Symphony Orchestra was heard for the first time on March 5, performed by the New York Philharmonic-Symphony under the direction of Walter Hendl. Mr. Kreutz arranged the incidental music for Erwin Piscator's Dramatic Workshop production of Outside the Door, by Wolfgang Borchert, given its first American performance on March 1 at the President Theater. . . . Arthur LeBlanc, Canadian violinist, gave the world premiere of a Milhaud Violin Concerto with the Paris Conservatory Orchestra concert.

The Queens College Choral Society, a college-community organization, gives an annual award to the best choral composition submitted by any student of Queens College or by any member of the Queens College Choral Society. The prize is $50 and all entries must be in by May 1, 1949.

Book

MUSIC FOR THE VOICE, by Sergius Kagen. MUSIC FOR THE VIOLIN AND VIOLA, by Hans Letz. Rinehart & Co., Inc., N. Y. $5 and $2.50, respectively.

These are two volumes in The Field of Music series, edited by Ernest Hutcheson. Both are reference works that bring together what the editors consider the "essential facts" about the important works (vocal, violin, or viola). All items are arranged alphabetically. For instance, in Music for the Voice, the headings include Title, Compass, Tessitura, Type, and Remarks. Taking Brahms' Ach wende diesen as an example, we find under Compass "e flat-g2"; under Tessitura, "a flat-f2"; under Type, "Not suitable for very light, high voices"; and under Remarks, "Dramatic. Demands an accomplished pianist." The headings in the violin and viola book include Composer, Title, Key and Op. No., Grade and Remarks. Neither volume pretends to be encyclopedic, and both aim to provide "a handy guide, listing as many compositions . . . as seems practicable and as many examples of each composer's work as seems advisable." Students and teachers should find them of use.

For Wind Instruments

TWO BAGATELLES (for clarinet and piano), by Avshalomoff. THREE PIECES FOR CLARINET, by Stravinsky. LYRIC PIECE (for trumpet and piano), by Goeb. TWO AIRS FOR TRUMPET, by Purcell. Mercury Music Corp., N. Y., $1, 50c, $1 and 50c respectively.

The Avshalomoff Bagatelles for B flat clarinet are marked Andantino and Giocoso. Of the two, the first is an enigmatic piece, advanced in harmony (with a plethora of major seconds) and of pronounced individuality. It is named Inquietude. The other is named Pipe Dream, and is a rapid, fanciful little sketch. Stravinsky's Three Pieces for unaccompanied clarinet, difficult to play, are rhythmically complex and for advanced players only. The Goeb Lyric Piece, for trumpet and piano, starts out conventionally enough but develops some unexpected twists of melody and harmony. Orchestral parts are available on rental. Both of the Purcell Trumpet Airs are taken from his opera Bonduca. They are dignified pieces, with a somewhat archaic tonality, and lend themselves well to the trumpet. No technical problems are present.

For Two Violins and Piano

THE FIRST DANCE SUITE (PAVANE, GYMNOPODIE, GIGUE), by Stephen Park. PLAINT, by Charles Haubiel. Composers Press, Inc., N. Y. $1 and $1.10 each, respectively.

The First Dance Suite consists of three pieces—Pavane, Gymnopodie and Gigue. All are competently written and above the average in musical expression. Professor Park, who teaches at the University of Tampa, writes in an honest lyric vein, without pushing his music out of shape or seeking esoteric harmonic combinations. The writing is of moderate difficulty and should be a good challenge to talented students. Charles Haubiel's Plaint is a slow-moving piece that features almost purely diatonic harmony in the accompaniment, with some ingenious canonic devices between the two violins.

For Piano

A WALKING TUNE, by Harold Clayton. Oxford University Press (Carl Fischer, Inc., N. Y.). 55c.

This is a quiet, melodious piece with some delicate pianistic color. It would also make a valuable study for intermediate students, since Clayton has written long phrases in moderately fast legato double notes — thirds, fourths, fifths, sixths, all intermingled. A piece of music like this could well serve as preparatory work before attempting classics in the style of Chopin's B flat Prelude.

For Two Pianos

ARABESQUE, by Nikolai Lopatnikoff. Associated Music Publishers, Inc., N. Y. $2.

A conservatively written, Russian-sounding piece, this Arabesque should be welcomed by two-piano ensembles. The writing is graceful, the melodies well placed, and the construction logical from beginning to end. Hints of Prokofieff appear here and there, but the music is athletic enough to disclaim the debt. Contrast is provided by a lyric middle section, and the composition ends with an effective display of pianistics.

New Choral Music Received

SSA

THE LONGING HEART, by Robert Hernried (16c). OLD SHOE-BOOTS AND LEGGIN'S, arranged by Charles F. Bryan (20c). The Longing Heart is a madrigal, while Old Shoe-Boots and Leggin's is based on a Southern folk tale. There is a piano accompaniment for rehearsal use and the performing time is 2 and ¼ minutes. J. Fischer & Bro., N. Y.

DORMI, JESU, by Leslie R. Bell (15c). This is a Chilean cradle song in the Bell Series. Mills Music, Inc., N. Y.

OSTYACK WEDDING SONG, transcribed and arranged by Boris Levenson (16c). NIGHT-FALL, by Laurence Powell (16c). The wedding song is taken from a Siberian folk song and has an English version by Elaine Sincay. It is scored for piano and tambourine accompaniment. Night-Fall is an atmospheric piece set to words by Myrrha Bantock. C. C. Birchard & Co., Boston.

LOVE IS A SICKNESS, FULL OF WOES, by T. Carl Whitmer (15c). Set to words by Samuel Daniel, this is a gay piece bearing the markings, rather fast—saucy accents. Arthur P. Schmidt Co., N. Y.

MY BOY BILLY, arranged by Gerald Cockshott (20c). A folk song from the collection of R. Vaughan Williams which is to be sung unaccompanied. Novello & Co., Ltd. (H. W. Gray Co., Inc., N. Y.).

OH PROMISE ME, by Reginald de Koven (20c). Another in the Ken Darby Choral Series. It is also available in TTBB and SATB arrangements. Leeds Music Corp., N. Y.

TTBB

RUSSIAN CAVALRY SONG, transcribed and arranged by L. Margueritte Housse (30c). A brisk setting in 4/4 time, with piano accompaniment, which covers 12 pages. Mills Music, Inc., N. Y.

THE UNKNOWN WARRIOR SPEAKS, by Kent Kennan (16c). This work was written for William Strickland and the Army Music School Chorus and was performed at the White House during the war. There is a piano part for rehearsal use. H. W. Gray Co., Inc., N. Y.

OLD ARK A-MOVERIN' (22c); GRANDFATHER'S CLOCK (18c); 'ZEKIEL SAW DA WHEEL (20c). All of these male choruses have been arranged by Ken Darby, and are to be performed with piano accompaniment. Leeds Music Corp., N. Y.

REGINA COELI (Queen of the Heavens), from Cavalleria Rusticana (25c). This adaptation from Mascagni is by Alfred Boyce and the English words are by Nathan Haskell Dole. It is arranged for full chorus of men's voices, soprano solo with piano accompaniment and organ ad lib. G. Schirmer, Inc., N. Y.

SA

NEW ENGLAND WOMAN, by Seth Bingham (16c). This setting is to a poem by Joan Murray and is performed with piano accompaniment. J. Fischer & Bro., N. Y.

SSATB

I TREMBLE NOT AT NOISE OF WAR, by Orlando Gibbons (25c). PIONEERS, by William Schuman (60c). Both of these pieces have been issued by the Arthur Jordan Conservatory of Music Choral Series. The Gibbons score has a piano arrangement by Herbert Zipper to be used for rehearsal. The Pioneers is an extended work in the modern idiom set to a verse of Walt Whitman. It is arranged for SSAATTBB and has a piano reduction, for rehearsal use, by Eric Simon. Edward B. Marks Music Corp., N. Y.

SATB

THE ROAD LEADS INTO TOMORROW, by Henry Cowell (20c). This score calls for double voices in each category. The lyrics are by Dora Hagemeyer. Associated Music Publishers, Inc., N. Y.

SEE ME CROSS THE WATER, arranged by Charles F. Bryan (20c). This southern folk song opens with a soprano section which is sung in unison, and the performance time is about two minutes. J. Fischer & Bro., N. Y.

FLY NOT SO SWIFT, by John Wilbye (25c). TWO MADRIGALS BY MICHELANGELO, by Jacob Arcadelt (25c). These are a continuation of the Arthur Jordan Conservatory of Music Choral Series edited by Lloyd F. Sunderman. Both have piano scores by Herbert Zipper, to be used for rehearsal only. The two Michelangelo madrigals, Ah, Tell Me, Love and Hear Now the Words I Speak, have English translations by Harold Heiberg. Edwards B. Marks Music Corp., N. Y.

MODERN MUSIC, by William Billings (25c). OH, VRENELI, a Swiss folksong arranged by Earl Roland Larson (16c). WHERE ROLLS THE BRAZOS? by Augusta Doan Freeman, harmonized and arranged by Roy S. Stoughton (15c). Modern Music has been edited by Oliver Daniel and is to be performed a cappella. The other two selections have a piano accompaniment for performance. C. C. Birchard & Co., Boston, Mass.

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MUSICAL JOTTINGS . . .

Deems Taylor has completed a new opera, Moll Flanders, based on the novel by Defoe. . . . **Polyna Stoska,** "Met" soprano, sang at the Press Club banquet in Washington on March 5, by special request of President Truman. . . . **Maria Jeritza's** husband, Irving J. Seery, who heads a Newark, N. J., umbrella frame company, suffered loss of $8,000 when two masked bandits held up a messenger with a payroll. . . . **Lauritz Melchior,** according to an AP dispatch from South Africa, "poured nine shots into a charging bull buffalo" which "dropped ten feet away from him." The tenor's wife, Kleinchen, recently left the U. S. to join him. . . . **Mistinguette,** the French dancer, now 72, reported ill on the Riviera. . . . The Lemonade Opera Company is holding a "drive" to build a 1,000-seat opera house; among trustees of the fund is **Lawrence Tibbett.** . . . A daughter was born to **Mr. and Mrs. Barrie O'Daniels;** the former is managing director of the Detroit Civic Light Opera. . . . **Ganna Walska,** Polish soprano, presented $1,000 to the Chopin Centennial Scholarship Fund at a musicale of the Kosciusko Foundation, where it was launched. . . . The **British Arts Council** is offering a prize of $600 for a musician of British birth or residence anywhere in the Commonwealth, who composes the best full-length opera for the 1951 Festival of Britain. . . .

When **Beniamino Gigli** cancelled a concert at the Albert Hall, London, recently, because he had laryngitis, some 8,000 disappointed listeners milled outside. . . . **Zino Francescatti** has been elected a Chevalier of the French Legion of Honor. . . . **Kenneth Spencer,** American bass, sang at a festival in Nice, France, at the invitation of the French Broadcasting System. . . . **Mark Woods,** president of ABC, said that radio company expected again to present the Metropolitan Opera as a regular Saturday feature next season and "hopes to work out plans to televise the performances." . . . **John Czechel,** 28-year-old messenger for the UN at Lake Success, native of Providence, R. I., and pupil of **Frank La Forge,** makes his concert debut as a singer in Carnegie Hall on April 8. . . .

Robert Shaw will take the summer off active duty and will leave for Europe in May, devoting his time to study of orchestral direction with noted conductors. . . . The Bandmaster, a new operetta by **Richard Shores,** will be premiered at his alma mater, Indiana University, under the baton of **Ernst Hoffmann.** . . . **Rise Stevens** will sing Octavian in Der Rosenkavalier with the Vienna Opera when it appears in Paris in May. . . . **Richard Korn** has been appointed conductor of the Memphis, Tenn., Symphony Society, which is holding a campaign for a $40,000 budget for season 1949-50 after discontinuing activities for a year. . . .

Kirsten Flagstad left for London to start a concert and opera tour extending until June, and will then visit Norway for the first time in two and a half years. . . . A **Rossini** overture without a title has been found in a bombshelter under the Court House in Odense, Denmark, by **Povl Ingerslav-Jensen,** conductor of the city's orchestra, founded in 1946. . . .

Beecham, Mitropoulos, Szell and **Ansermet** have been engaged as guest conductors for the National Symphony Orchestra of Washington, D. C., with **Howard Mitchell** as the new conductor in succession to **Hans Kindler.** . . .

A new edition of **Chopin's** works, virtually completed by **Paderewski** before his death in 1941, is scheduled for publication this year by the Chopin Institute in Warsaw. . . . The Metropolitan Opera has presented 75 books of press clippings on its performances between 1908 and 1941 to the N. Y. Public Library, presentation being made by **Edward Johnson,** general manager. . . .

The first public meeting to discuss the founding of a Brooklyn Opera Guild was held at the Academy of Music under chairmanship of **Felix Deyo.** . . . **Frans Vroons,** former leading tenor of the Netherlands Opera in Amsterdam, will sing the title role in the N. Y. City Center's production of Tales of Hoffmann. . . . A new Parsifal in the "Met's" Holy Week performances will be **Charles Kullmann.** . . .

Rosa Ponselle, former "Met" soprano, and her husband, Carle A. Jackson, of Baltimore, reported to have separated. . . . The U. S. section of the ISCM declined to submit any works for the forthcoming festival at Palermo, Sicily. . . . **Doctor Philip James'** 25th year on N. Y. University faculty celebrated at a special concert by Mu Sigma, including his works. . . .

Guy Ropartz, 84-year-old French composer, has been awarded the Grand Prix Musical of 100,000 francs by the City of Paris. . . . A new opera, Puck, with score by **Marcel Delannoy,** based on Shakespeare's Midsummer Night's Dream, was premiered in Strasbourg. . . .

The American Federation of Musicians (AFL) has appropriated $1,400,212.42 for its free public music program in 1949 throughout the United States and Canada, it was announced by **James C. Petrillo.**

Schweitzer to Visit U. S. for Goethe Convocation

CHICAGO.—Dr. Albert Schweitzer, noted Alsatian Bach authority and organist, who has lived as a physician in French Equatorial Africa for 36 years, has accepted an invitation to come to the United States for the first time. He will participate in the International Goethe Convocation, making his visit under the sponsorship of the Goethe Bicentennial Foundation.

Others expected to take part in the convocation are Jose Ortega Y Gasset, Spanish philosopher; Thornton Wilder, American writer; Halvden Koht, Norwegian historian, and Charles J. Burckhardt, Swiss Ambassador to France and historian.

Parallel to the convocation will be a music festival. A series of sunset concerts will be held in an open-air bandshell seating 2,000 at Aspen, Colo. Concerts by the Minneapolis Symphony, under Mitropoulos, will be presented there from July 1 through 12 (except July 4 and 7). Soloists will appear on June 27, 28 and 29, and July 14, 15 and 16. Among artists engaged are Dorothy Maynor, soprano; Herta Glaz, contralto of the Metropolitan; John Garris, tenor, of the same company; Mack Harrell, baritone; Artur Rubinstein, pianist; Erica Morini and Nathan Milstein, violinists; Gregor Piatigorsky, cellist; and Vronsky and Babin, duo-pianists.

Ann Arbor Festival Plans

The 1949 Ann Arbor May Festival at Ann Arbor, Mich., will be held on May 5, 6, 7, 8, with the Philadelphia Orchestra at all concerts. Conductors for the concerts will be Eugene Ormandy, Alexander Hilsberg, Thor Johnson and Marguerite Hood. Soloists are Pia Tassinari and Shirley Russell, sopranos; Gladys Swarthout, mezzo-soprano; Tann Williams, contralto; Set Svanholm and Harold Haugh, tenors; Martial Singher, baritone; Erica Morini, violinist; Gregor Piatigorsky, cellist; Benno Moiseiwitsch, pianist. Choral groups are the University Choral Union and the Festival Youth Chorus.

Ullsperger Artists Appear

The Five-Wind Ensemble, which will be heard in Town Hall on April 1, also participated in the American Music Festival over WNYC last month. Another artist of the F. J. Ullsperger Artists Bureau who appeared in the festival was Dorothy Parrish, who played the Piano Sonata by her brother, Carl Parrish. This was the seventh broadcast in three months on which Miss Parrish was heard by New York listeners. All were over WNYC and WQXR.

IN SCHOOLS and STUDIOS

Artistic Tone Projection a Science

Raymond Bauman calls his principles of teaching "Mind Over Music." They apply equally to instrumental and vocal performance, even to the speaking voice. His premise is that successful projection of beautiful tone has its foundation in the correct sound-picture in the mind of the projector. Once a clear idea of the goal in tone is conceived, this image can be made a reality through proper muscular coordination.

"There is no clear line of demarcation between art and science in tonal creation," Mr. Bauman maintains. "It is an art because the emotions, intuitions and sensibilities are involved in its formation; because of its aesthetic qualities; because objectively, it is considered beautiful by listeners.

"It is a science because it utilizes laws of tension, stress, pressure, coordination, timing, spacing, physiology and acoustics.

Avoiding "Dangerous Element"

"The dangerous element to avoid in musical growth is the development of technical proficiency without the development of tonal consideration and persuasion, because one without the other could split the apparatus serving the cause of music. This affects the mind, so that instead of unity there is confusion and conflict. That is why unguided tonal thinking interferes with technical proficiency."

Mr. Bauman applies his teaching to the beginner, advanced student and finished artist, and also reports success through this form of music or therapy in restoring both vocal and instrumental abilities in cases where improper methods have impaired natural talents. For teaching material he combines his own exercises with those he has assembled through long research into the works of the masters of the past.

Differences of Color

In the latter category, he uses the fifty-one studies for the piano by Brahms as examples of what he calls "octave registration and differentiation." Mr. Bauman explains this as follows: "On the piano, each octave register must be heard in its own color, depth, intensity, yet each must be inter-related with the other. Many people think they understand this phase of tone, but I have found most performers to be affected by auditory illusion (just as there is optical illusion). I have constructed many exercises on octave-differentiation, with transposition. The fifty-one studies of Brahms are beautiful examples of this form of tonal study, though many musicians are not aware of them as such, nor are they termed tonal studies by Brahms."

A more complete exposition of Mr. Bauman's teacher principles for vocalists and pianists is found in his pamphlet, Mind Over Music.

"Rehearsal Hour" Featured in Louise Jenkins Voice Studio

Louise Jenkins, New York voice teacher, counts as one of the most important features of her studio the "rehearsal hour," held once a month. The young singers meet to sing for each other in informal fashion, to discuss the progress of the various voices, to analyze vocal problems freely. It provides, she says, a gracious, kindly atmosphere in which beginners may try their wings. Pupils note reactions of the student group, which show that, besides voice, musicianship, interpretative ability, charm and intelligence weigh heavily in the balance.

"Often," asserts Miss Jenkins, "the most timid pupil may become a fine singer, if he has a sensitive, artistic nature. With proper training, fear flies out of the window.

"I have trained the voices of pupils who did not know one note from another, and gradually combined musicianship with the training. As far as possible, every song a pupil of mine sings is supervised by me, even if it is only for a church minstrel show. To keep up a pupil's morale, there must never be a failure, even when making an unimportant appearance. I never forbid a pupil to sing here or there; I only raise an eyebrow if I think he is too daring, in which case he usually backs out of his own accord. If he is determined to appear, I try to help him to success.

"If a pupil has a preference for less than classic song, I start training him in what he likes, then gradually win him over to classics, operatic arias and songs of our American composers. I do not do this too suddenly. There must be interest on the part of the pupil and confidence in the teacher. The two must be a team." M. M.

Philadelphia Conservatory Faculty Artists Heard

The season's third faculty concert of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, took place in Witherspoon Hall on Feb. 14. Those appearing were Boris Koutzen, Elsa Hilger and Thomas Brockman in the Mozart Trio in E (K. 542); Mr. Koutzen in the Bach Sonata in A minor for violin alone; Edward Steuermann in Reger's Variations and Fugue, op. 81; Mr. Koutzen, Miss Hilger, Samuel Roens and Allison R. Drake in the Brahms Quartet in C minor. At the fourth event, Feb. 24 in the same hall, Vincent and Dorothea Persichetti played two piano music by Couperin and Wilhelm Friedemann Bach; Gabrielle Hunt, with Claire Schapiro at the piano, sang Wolf and Strauss lieder and songs in English; Miss Hilger and Mr. Drake presented Tchaikovsky's Variations on a Rococo Theme, op. 33, and the Persichettis closed the evening with Mr. Persichetti's Sonata for Two Pianos. This series is in memory of Olga Samaroff.

Minneapolis College Concerts

MINNEAPOLIS. — The Minneapolis College of Music announces special spring concerts in the College Auditorium. The third College Orchestral Concert of the season, under William Muelbe, is scheduled for March 15, with faculty members as soloists—Frederic Smith, baritone; Phyllis Lightfield, pianist; Estelle Larsen Wylie, soprano. The College Band of 40 under Wendell Swanson will give its first concert of the season next month. Brass and woodwind trios and quartets will be included in the program as well as trumpet, clarinet, and flute soloists. The College Choir under Peter D. Tkach, director of choral training, will appear in the College Auditorium in May, assisted by Radivoj Lah, double bassist, member of the Minneapolis Symphony Orchestra.

Benefit April 2 for School of American Music

The School of American Music is presenting a faculty-composers concert on April 2 in Carnegie Hall. Listed as first performances are George Garratt's Sonata No. 2 for violin and piano; William Flanagan's By the Waters of Babylon for voice and string quartet; Vladimir Drozdoff's Sonata for piano, "Elegia" dedicated to Franklin D. Roosevelt; Donold Rauscher's Recitative and Fugue for string quartet; and Edward Lewis' Song Cycle. Works of David Diamond and Montague Cantor complete the program. Proceeds of the concert go toward the school's scholarship fund.

Wingate Studios Announce New Faculty Members

Two prominent additions to the faculty of the Wingate Studio, Eart Orange, N. J., are Samuel Applebaum, who will head the violin department, and Granville English, American composer, who will teach composition, harmony and orchestration.

Mr. Applebaum is a graduate of the Juilliard School and a pupil of the late Leopold Auer. He is the author of numerous transcriptions for violin and piano and his Violin Method is widely used. Carl Fischer, Inc., will publish in the near future a group of studies

SAMUEL APPLEBAUM GRANVILLE ENGLISH

for the violin, revised and annotated by Mr. Applebaum, who is also preparing a new book on Violin Playing and Contemporary String Players. Besides being active as a violin pedagogue in New Jersey and as a chamber music player (he founded the Newark String Quartet), Mr. Applebaum is vice-president of the Violin, Viola, Violoncello Teachers Guild of New York.

Granville English's composition, Kings, was performed publicly for the first time on a recent program of the National Association for American Composers and Conductors, and previously won the 1948 Harvey Gaul Composition Contest Prize. Three consecutive contests sponsored by the New York Federation of Music Clubs were won by Mr. English, and his Scherzo in C was performed by the Rochester Symphony, with Dr. Howard Hanson conducting. His ballet suite, Island Festival, was played by the National Symphony Orchestra. Songs by Mr. English have been sung and recorded by James Melton, Grace Moore, John McCormack, Tito Schipa, Gigli and others.

Rensselaer Institute Marks 125th Year

Rensselaer Polytechnic Institute, Troy, N. Y., is about to celebrate its 125th anniversary as the oldest engineering school in America. The curriculum includes music study, Joel Delven being director of the department. The musical activities available are band, orchestra, varsity glee club, freshmen glee club, school dance band, instrumental ensembles, male quartets, octets and the like. These are all extra-curricular in nature. A music appreciation course is offered in the curriculum and may be elected by juniors and seniors as a non-technical subject carrying three hours of credit.

Caroline B. Fry to Hold Summer Session

Caroline Beeson Fry will hold her annual summer session at her studio in White Plains, N. Y., from June 15 through July 27. The work of the session centers around vocal lessons with Mrs. Fry or her assistant, Priscilla B. Larrabee. There are also special classes under guest teachers.

The fine points of song interpretation will be taken up in a course of six Monday evenings in which advanced singers will take active part, while others may enroll as listeners. The first two will be devoted to Lieder under Otto Guth, the third and fourth will specialize in French songs under Stuart Ross; the last two classes will be under Thomas P. Martin, conductor of the New York City Center Opera, whose special attention will be given to Italian repertoire.

Mrs. Fry's own Wednesday evening repertoire classes for all students will bring Russian, Scandinavian and Old English songs into the picture.

The opera class this season will be directed by Matthew Faruggio, who has worked with the American Theater Wing, the Jackson (Miss.) Opera Guild, and Syracuse (N.Y.) Inter-City Guild, the Amato Opera Company. Formerly a member of the Chicago Opera and now with the City Center and Metropolitan Operas, Mr. Faruggio has also worked with Harold Clurman and Elia Kazan on stage directing.

Mre. Fry's teachers' clinic will again be a feature of the session. Experimental pupils may register as material for the clinic.

Priscilla B. Larrabee, in addition to being assistant voice teacher, will have classes in musicianship.

La Forge and Berumen Pupils Heard

The Musicians Club of New York heard a program by Rosa Canario, soprano of the New York City Opera, and Nenita Escandon, 12-year-old Cuban pianist, presented at the Hotel Plaza. Frank La Forge, teacher of Miss Canario, was at the piano for her in the Nile Scene from Aida and song groups by Italian and contemporary American composers. Some of the composers were present, including Pietro Cimara, Vittorio Giannini, Clara Edwards, A. Walter Kramer and Mr. La Forge. Miss Escandon, pupil of Ernesto Berúmen, played two groups by Rameau, Scarlatti and Chopin.

Peabody Opera Group Appears

The Peabody Opera Company of the Peabody Conservatory of Music, Baltimore, gave performances of The Flying Dutchman on March 11 and 12. The opera company is directed by Dr. Ernest

(*Continued on next page*)

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IN SCHOOLS and STUDIOS

(*Continued from page 25*)

J. M. Lert, conductor and coach is Le-Roy F. Evans. The casts (some of the roles alternated) include William Geis, Maurice Penn, Erma Wolf Ihrie, Richard McCaslin, Shirley Mermelstein, Anna Fischer, Richard Cassilly, Edward Gombos, Wilbur Nelson. On March 8 the company gave a special performance of this work for delegates to the Music Educators National Conference.

Beebe Fund Scholarships

The Trustees of the Frank Huntington Beebe Fund for Musicians will receive applications for two scholarships for foreign study for the coming year. Application forms and a statement of the qualifications required will be sent on request addressed to the Secretary of the Frank Huntington Beebe Fund, 290 Huntington Avenue, Boston, Massachusetts. The Trustees of the Fund are Wallace Goodrich, Walter Piston, Samuel L. M. Barlow, and Francis C. Welch. Applications must be received not later than April 11, 1949.

Finney Keyboard System

Knute Finney, teacher inventor, is the originator of the Finney Violin Keyboard System. Mr. Finney conceived the system because he believes that if the mastery of violin playing can be made easier it will become more popular. Why not, he asks, try to make violin playing as attractive to youngsters as baseball, football or any other sport? Among the prominent violinists who endorse the Finney system is Benno Rabinof, according to its inventor.

SCHOOL NOTES

The University of Wisconsin, Madison, Wis., will hold its 20th annual music clinic July 5 through Aug. 14. According to Prof. L. L. Iltis of the University Music School and director of the clinic, more than 500 high school students and high school band, orchestral and choral directors will attend. Identified with the session will be Frederick Ebbs, band director at Baldwin-Wallace College, Berea, Ohio; J. Russell Paxton, head of the music department of the Arena high school group, Indianapolis; and Prof. Richard C. Church, director of the University of Wisconsin symphony orchestra. A music festival will be presented Aug. 14.

Joseph Schuster, cellist, will conduct master classes at the Academy of the West, Santa Barbara, Calif., July 15 to Sept. 5.

The fifth faculty concert in the series the Philadelphia Conservatory of Music is giving in memory of Olga Samaroff brought Claire Schapiro in a piano recital. The sixth is scheduled for March 21, with Jon Carlin, Marion Bradley Harvey, Allison R. Drake, William Bless and Thomas Brockman.

Artist-students from the Lehman Vocal Studio, Detroit, Mich., will appear in Faust, to be presented at the Masonic Temple there in June under the direction of Ida K. Cordes of the local Opera Guild. Marjorie Hitch will sing Marguerite, Patsy Grace Cuddy, coloratura soprano, and Meta Voss, dramatic soprano, have been selected as soloists for Martha and Traviata.

Lila LeeRoy students at the New York College of Music active, Christina Gardon, artist-student, lyric soprano, was soloist with the New York Philharmonic Symphony Orchestra at Hunter College, and at the Carnegie Hall Pops concerts. She has been soloist on WHOM regularly on Saturdays, 3 to 3:30 P.M. Robert Wanger, baritone, has appeared with the Water Follies, The Buccaneers, at the Harem night club, and with Hit the Deck; at present he is on tour with Helzapoppin. John Vanderhoof, tenor, has sung in Song of Norway, and at the Paper Mill Playhouse, and is now with the Ambassadors.

The dramatics class of Albert Feldmann at the New York College of Music presented scenes from operas on Feb. 28. Siegfried Landau was musical director. Two evenings earlier the Roth Quartet gave a concert at the college, with Otto Herz, pianist, assisting artist. Another recent event was an illustrated lecture by Francisco Kurt Lang on the Growth of Latin-American Music.

Helen Bennett, soprano, and Angela Pusateri, pianist, both faculty members of the Rhode Island Conservatory of Music, Providence, R. I., will give a joint recital at the conservatory in March. Herta Sperber of the voice department will introduce in her next lecture Alice Prescad, soprano, who recently sang at the Plantations Auditorium Forum.

Frederick Fennell, of the conducting staff of the Eastman School of Music, Rochester, has been engaged as orchestra conductor and musical director of the 1949 season of the Summertime Light Opera of Houston, Tex.

Bethany College, Lindsborg, Kan., is receiving contributions for a memorial scholarship in honor of Oscar Austin Lofgren, Fine Arts Dean, who died on Oct. 10, 1948. The noted "Messiah Festivals" at Lindsborg were under the direction of Mr. Lofgren, and he was identified with many other local and general musical achievements.

Concert Choristers to Appear

Concert Choristers, a recently formed mixed group of singers conducted by Henry Fusner, is preparing a short radio program and a full concert to be given early in the spring. Emphasis is placed on little performed works. Brahms' Song of Destiny, Vaughan Williams' Festival Te Deum and other shorter scores are now under rehearsal. Mr. Fusner and the choristers are members of the New York and National Federation of Music Clubs. Membership information may be secured from The Secretary, Concert Choristers, Metropolitan Opera House Studios, Studio 54, 1425 Broadway, New York, N. Y.

Philomusic Society Organizes

The first meeting of the Philomusic Society of New York took place in Carl Fischer's Sky Room on Feb. 26. The Society was founded by Constantine Callinicos, pianist, conductor and composer, who was elected president. Other members elected to hold various offices were William A. Loumos, Bayard MacMichael, Penelope Vassilaros, and Frederic P. Goodrich. Music lovers, students and professional musicians interested in joining may write to Bayard MacMichael, 35 East 64 St., for information.

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